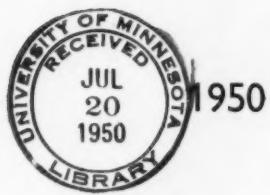


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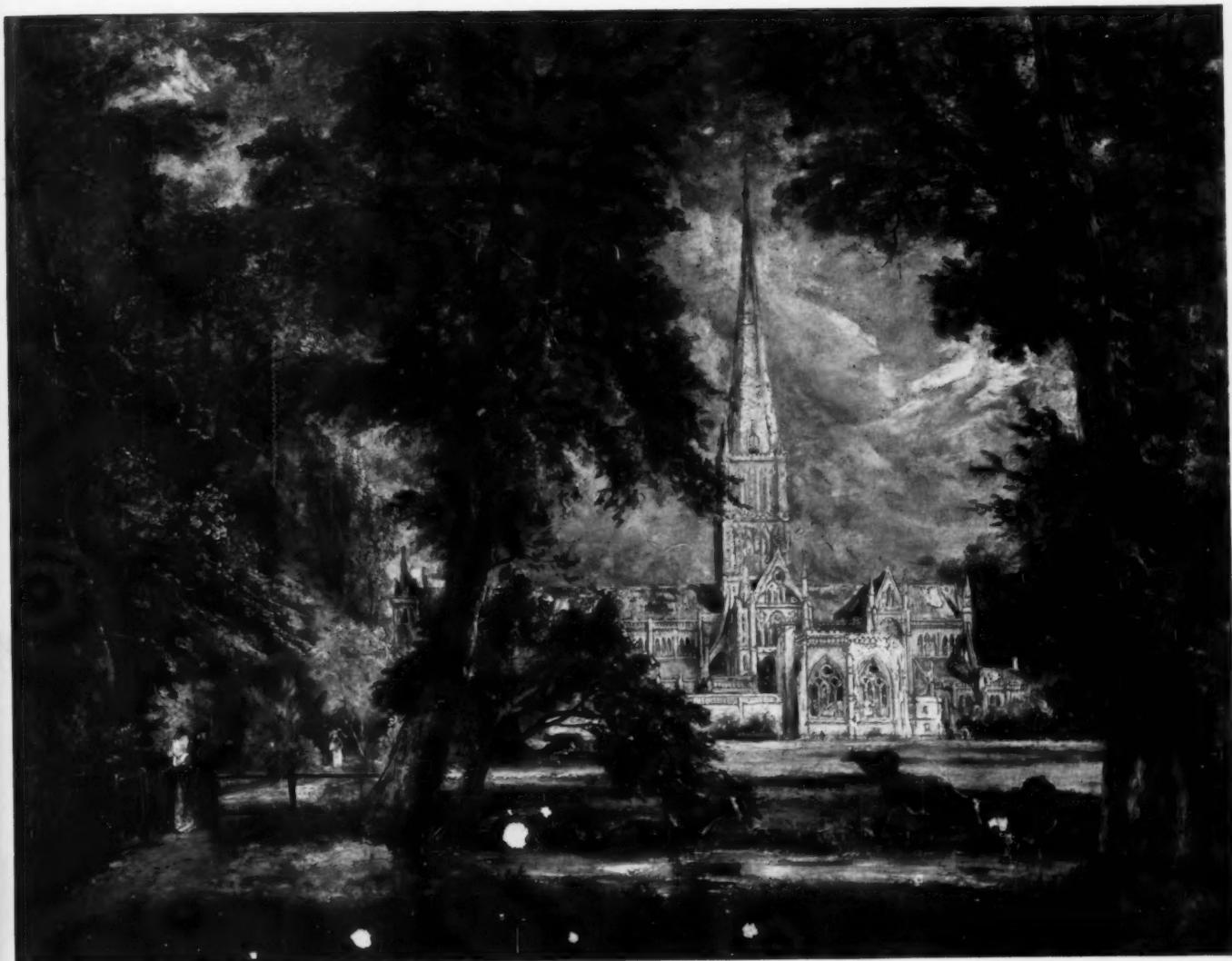
# APOLLO



*the Magazine of the Arts for  
Connoisseurs and Collectors*

LONDON

NEW YORK



*Salisbury Cathedral*

By JOHN CONSTABLE, R.A., 1776—1837

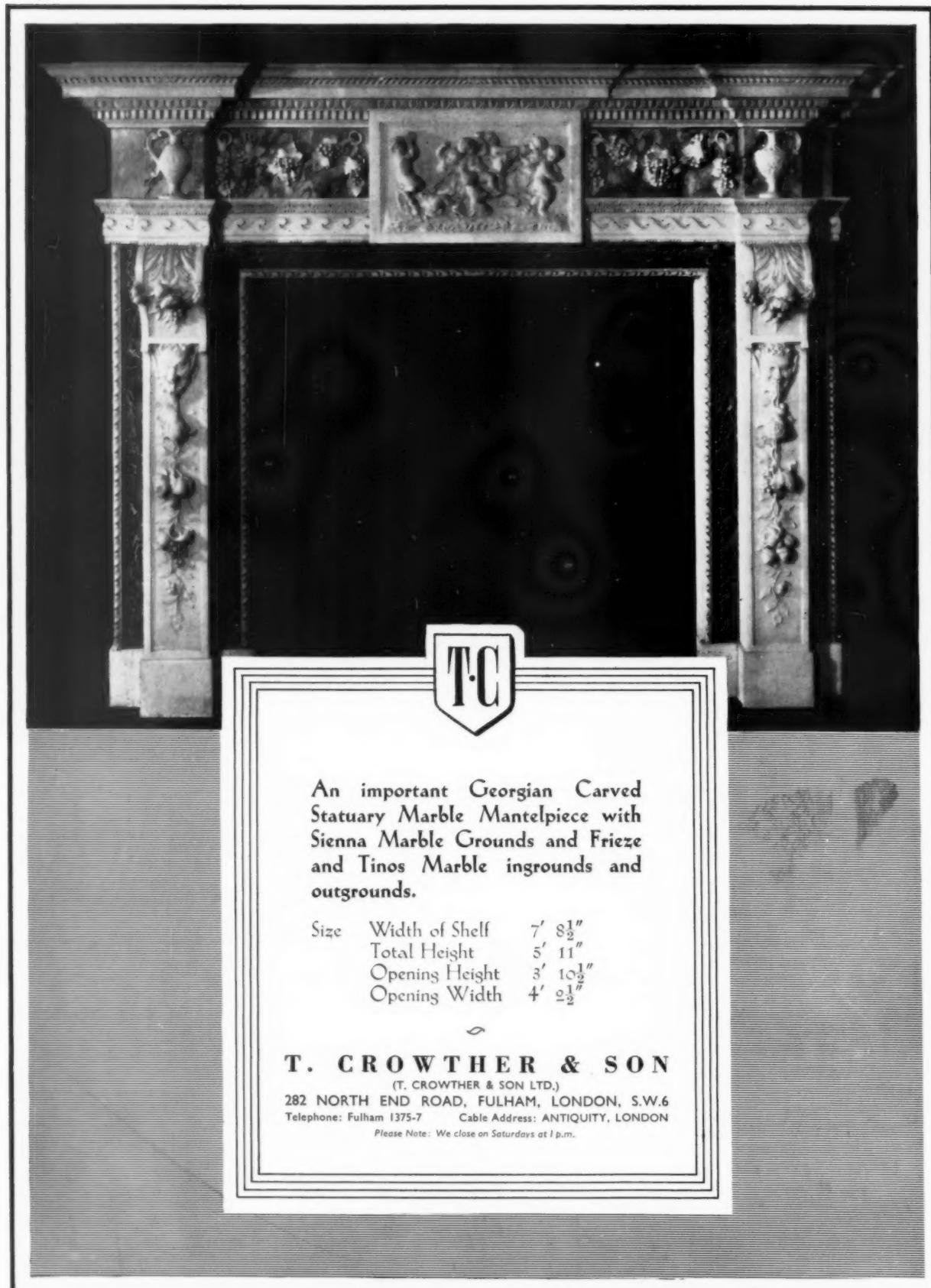
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# CURRENT SHOWS AND COMMENTS

BY PERSPEX

## FRENCH FAVOURITES AND OTHERS



THE LAKE OF GENEVA. By J. M. W. TURNER.  
From the Summer Exhibition of Fine Pictures by Old Masters at Agnew's Galleries.  
PERSPEX's choice for the Picture of the Month.

IN our art galleries, as on our racecourses, the French favourites seem to have the first place. Even our Arts Council Exhibitions are devoted to shows of French painters, and the work of Berthe Morisot at Matthiesen's and of Christian Bérard at the New Burlington Galleries under the Arts Council aegis are significant of the Francophile trend, a matter on which I have heard murmurs of disapproval from those who think that these publicly financed bodies should take care to give native talent its due. There is a suspicion that Impressionism from France is acclaimed by the pundits and the body of advanced official opinion whilst British Impressionism is the subject of derision and neglect. Certainly there is a danger of this kind of aesthetic snobbery—or should that be *snobisme*?—a danger that any Frenchman who derives from Monet and Sisley is worthy of an officially supported exhibition, whilst any Englishman who follows the tradition of Constable and Steer can be left to exhibit in the despised Royal Academy or, a little more towards the light, in the R.B.A., and thereupon treated with absolute neglect.

Which is not to say that one does not enormously enjoy the French contribution, or that one is in any way insular. Indeed, the insularity is an inverted one, so conscious of Britishness that it cannot see aesthetic worth through the national mark. I have long wondered why some of our painters have not followed the flanking tactics of our dancers who take Russian names as our musicians used to take German ones. "Monsieur A. Munnantes, Peintre des Chevaux sur la Course," would probably be discovered by the highbrows; and many a mere landscape painter who wastes his sweetness on the Suffolk air would be a master if only he were a *peysagiste Normand*.

Let us, however, be grateful for the positive gain from this Paris fashion. Apart from the actual official exhibitions which started us on this diversion, there are some exhibitions in London of supreme delight: the big Degas show at the Lefèvre to be followed by one of XIXth century French Masters; a fine loan exhibition of Bonnard at Roland, Browne, Delbano's; and a truly magnificent exhibition of French Masters of the XIXth and XXth centuries at the Marlborough Gallery outstanding among them.

The Marlborough exhibition has some particularly fine works as well as some fascinating "sports" in painters' progress. One is a landscape by Gauguin painted when he was twenty-five and therefore was a respectable stockbroker and a Sunday painter under the influence of Pissarro; another, "Les Courses à Longchamp," a charming study of the fashionable racecourse crowd, all frills and furbelows against the green of trees and grass, painted by twenty-year-old Picasso. Neither of these pictures indicate in the least the ultimate styles of their respective creators; any more than the gaily Impressionist Bonnard-esque canvas, "The Glade," showing at another good exhibition of French Masters at the Adams Gallery, predicts the future of Paul Cézanne who painted it when he was still in his twenties. There is always something fascinating in seeing the ultimate masters at work when they were apprentices and disciples. One other painting at the Marlborough interests one in this way: another Gauguin which belongs to his purely Impressionist period before he moved along his own path of simplification. This picture will not surprise those who know the revealing collection of Gauguin's work in Copenhagen, and, in fact, the work has been obtained directly from M. Horst, the Norwegian who was married to the sister of Gauguin's Danish wife. Its colour

## APOLLO

and form are broken in the Impressionist manner which he came so to revile, but there is the hint in it of the hot and violent colours he was to make his own. This picture, signed and dated '84, helps us to place this whole period of Gauguin's development.

One other fairly early work by a master in the Marlborough exhibition is the "Jeunes Filles Assises," by Renoir, a portrait of his two daughters. This is a pastel, full of charm and belonging to the time when his art was ripe but not yet over-ripe as it tended to become. More than sixty paintings and drawings from private collections in France, none of them shown in London before, make up this remarkable exhibition stretching from Corot, Courbet (with an exquisite "Mill Stream and Cliffs") and half-a-dozen spirited drawings by Constantine Guys to Vuillard and Dufy. A Boudin "La Plage de Berck" was particularly impressive; and "La Naisance de Venus" by that pioneer subjectivist, Odilon Redon, a riot of most lovely colour built around the shell-form in which Venus lies.

A one-man show of any individual Impressionist is always rather dangerous unless the choice of works can be from such variety of periods as to give some contrasts. This certainly was a saving grace at the Berthe Morisot exhibition, but, truth to confess, I felt a kind of tameness in her work. She took the colour of her surroundings too completely, and with fatal results when it came to being under Renoir who is a bad influence on any artist—one is tempted to say, especially on Renoir. Poor Berthe simply dissolved under so much sweetness and light, such roses and rapture.

The loan exhibition of Bonnard at Roland, Browse, Delbanco's Galleries happily shows this artist in his versatility. He accepted absolutely the Impressionist theory that he must put down what he saw before him without imposing his own preconceptions upon it. Sometimes the result is monstrously ugly as to form, as in "Le Bain," that large canvas of a woman lying flat in her bath, the back of her head and her feet cut off by the sides of the canvas in the Bonnard manner. One occasionally has a suspicion that there is a pose of non-composition as self-conscious as the most artificially imposed design in these typically Bonnard works; and perhaps it is a confession that one is not a true Bonnardoman to prefer such an early work as "Montmartre dans la Pluie" of 1897, or "Dans la Rue," or the little panel, "L'Effet de Neige," or even the famous "Le Chat Blanc" of 1894 despite the unbelievable length of that creature's legs and tail and an absence of neck which no cat-lover will pass for a single instant, even though we know that cats are born contortionists.

Along with this invasion from France there is, at the moment, a renewed interest in contemporary Italian painting. The Tate Gallery is to have an important exhibition of Italian painting and sculpture, but this does not open until the end of June so we will hope to return to it next month. That there is a new ferment in the art life of Italy is witnessed by the goodness of the films which are being made there in a manner refreshingly free from the Hollywood extravagance and its British imitation. Meantime one-man shows of two modern Italian artists, very different in their technique, but each good in their respective ways: one is Pietro Annigoni who is showing at Wildenstein's, the other Renato Guttuso at the Hanover.

Annigoni was a sensation of last year's Royal Academy where his small "Self Portrait," although it was hung in a crowded room, created a great deal of attention. He is one of the founder members of a small group of painters called "I Pittori Moderni della Realtà," and, indeed, the fascination of his work lies in its combination of modernity of feeling with reality in the traditional sense of the observed and objective fact. His portraits have an Old Master quality about them. He uses often a green-blue background which emphasises the flesh tints as Cranach and Holbein, Corneille de Lyon and the early Venetians knew. A tendency sometimes to put an arbitrary shadow line between this background and the line of the face is a mistaken over-emphasis; but, for the rest, Annigoni gives a quite startling vitality and vividness to his sitters. His religious paintings have this same mixture of realism and modernity though they are based on a different technical method, less naturalistic yet depending upon a kind of dramatic tension inherent in the incident he depicts. His "Raising of Lazarus," conceived in terms of peasant types, has surprising power. The drawings at their best reveal his adherence to the great tradition, one of his mother being conspicuously fine and sensitive. In ordinary landscape, both paintings and drawings, he seems not nearly so right, but this exhibition of his work in a number of directions reveals somebody who has taken no short cuts to painting and who evidently has an eye, a hand, and a mind.

Renato Guttuso at the Hanover, less academic and more in the modernist convention of violent form and colour, is thereby more

likely to win the suffrage of the highbrow critics. He is a Sicilian, born in 1912 (Annigoni was born in 1910, so they belong to the same generation). Guttuso is a "social" painter, i.e., he is concerned with the workers, and these things mean much in Italy to-day although they have no real meaning in art. His figures of miners and peasants, of fishermen and a powerful "Washerwoman" are conceived with violence of form and colour. They have power and sincerity, but much more self-consciousness of art than the work of his compatriot. It is interesting to see these diverse manifestations of the contemporary art of Italy since first Fascist ideology and then the war cut us off from sympathetic contacts for a generation.

Over at the Leicester Galleries we are again concerned with France in the exhibition of Didier Bereny, and with a further exhibition of the work of Lucien Pissarro, though perhaps we can claim Pissarro as our own since he lived in England always after he was thirty and became naturalised with us. To keep a perfect national balance, the third room at the Leicester is devoted to Derek Hill. Is there really a marked national idiom, one wonders? Certainly of the three painters Pissarro is the most definitely art-conscious: one feels that his work is governed by a definite theory of that muted Impressionism which followed the first fine carefree rapture. Its pointillism is so careful and deliberate, the compositions so exact, that one a little misses the sense of urgency, the feeling that the artist was constrained to paint just that thing and none other. Strangely, it is that charge which is usually levelled against English painters, so maybe Pissarro was tamed by the country of his adoption.

Didier Bereny, though not well known here, enjoys a considerable reputation on the Continent. His pictures on this occasion are all of France itself, chiefly of the Mediterranean country where he has now settled. They are marked by the brilliance of the colour of that almost too perfect a painter's country. There is usually in Bereny's painting a fine sense of power and intellectual approach such as we always have in Pissarro's work, and just now and again a rush of the emotionalism which his compatriot tends to lack. One canvas, "Le Poirier en Fleur, Vence," has a sudden mood of Van Gogh, staggered by such flaming beauty. I particularly liked, too, "Le Pin parasol, Vence," where the background line of the mountains is seen beneath the sweeping branches of the great foreground tree. An echo of "Mt. St. Victoire" by a greater than he, but a finely constructed picture.

Derek Hill's work may be more typically English in its acceptance of the effect of the sky on landscape, although for "English" maybe one should write "Irish," for the painter has gone to live on the romantic Achill Island off the western Irish coast, and albeit he goes often to Italy for his subjects his palette carries the cool colours and strongly contrasting tones of our more dramatic Northern lands. One would like to see Derek Hill work on a larger scale, for his painting has a forcefulness which could accomplish it. The Donegal pictures were particularly fascinating.

One certain triumph for English painting is at the Summer Exhibition of Fine Pictures by Old Masters at Agnew's. This exhibition is a recurring event in the art life of London, and this year in particular is marked by a splendid collection including the large Bronzino portrait of "Don Garcia de Medici" and Hubert Robert's delightful "Sketching Party" which have appeared in APOLLO. There are many other noteworthy panels and canvases, from a Jan Mabuse portrait "Damiano de Goes," to a thrilling little Constable study of "Elder Trees"; but most impressive of all is the great Turner, "The Lake of Geneva," a truly sublime picture with that sense of air and radiance which had not yet overcome his rendering of form. The little township clustered above the bridge is beautifully depicted and is surprisingly made the foil for the vastness of the lake and mountains fading into the far distance. In face of such a work it is well to remember how great a part Turner played in the inspiration of the Impressionists themselves. Among smaller English paintings at Agnew's I noticed a pleasing landscape by Nasmyth, "The Corner of the Wood," and a charming little panel by Samuel Palmer, "The Rising of the Skylark," belonging obviously to that best period of Palmer's work when he was under the influence of Blake and saw nature with the eyes of a visionary.

The mention of Samuel Palmer and Nasmyth reminds me that there are delightful works by both of these men, among many others, at an exhibition of Landscapes by English Painters at the Bury Art Galleries in Bury Street. Again the Palmer is of exactly the right period with that element of imagination which in so much English work is subordinated to pure nature painting. This exhibition gives an opportunity for the visitor to analyse the particular English quality, tracing it from the topography of Sandby

## SHAFTS FROM APOLLO'S BOW



JEUNES FILLES ASSISES. By RENOIR.

From French Masters Exhibition at the Marlborough Gallery.

to its splendour in Girtin and the best water-colourists and onward until it tends to lose its finest quality in the later XIXth century men. There is in this exhibition a particularly fine "Suffolk Landscape" by F. W. Watts, which—dare one say it?—could be a Constable without disparagement of that great man.

One other exciting work by an English artist I saw at Walker's Gallery. They have an Edward Lear exhibition, most of it typically charming water-colours in that way of his which achieves such tremendous space with the slightest possible means. Dominating the whole exhibition, however, is an enormous oil painting which has been identified with a scene in Corsica: great shaggy pines tower above a dark ravine into which a waterfall plunges and a distant view of a rocky bay appears over the treetops. One is reminded that Lear is not only a pleasing topographical artist with a shorthand of his own, but that he is the wildly imaginative explorer of the coast of Coromandel of which this might almost be a picture.

One last glance at some contemporary British painting: the ever-enterprising Whitechapel Art Gallery are having an exhibition entitled Painters' Progress, with the happy idea of asking ten modern artists to choose a dozen or so pictures each from the beginnings of their careers to the present so as to show their development. Added to this, they were persuaded to supply a personal photograph and a statement in words of their aesthetic faiths. The result is a fascinating study in our contemporary art. Duncan Grant, Lowry, Hitchens, Armstrong, Piper, Levett-Prinsep, Vaughan, Scott, Napper and Prunella Clough became the willing victims of this aesthetic vivisection. Each has contributed typical work from the varying periods of their careers, and the whole tells us very much not only about these particular artists but about our national art. Their written apologia almost universally claim freedom from natural appearances and the need of expression of some inner or spiritual urge. Actually, however, the appearances of nature play a very large part. Piper alone seems to have had, but has worked through, a period of definite abstraction. Pattern there may be; simplification as with William Scott's forms or those of Keith Vaughan, or Ivon Hitchens' colour patches; decoration; but feet are still firmly on the earth. And those who have strayed tend to get back there. However many notions the British artist has he believes fundamentally in nature.

## SHAFTS FROM APOLLO'S BOW

"I Mean to Say . . ."

If we continue the examination of the language of contemporary writing about art it is that a perfect example of the current use of the term "serious" has just come to hand in the columns of that guardian of the purity of our tongue, that "well of English undefiled," *The Times* itself. The occasion is a note upon New Acquisitions at the Guildhall Gallery, which first records Lady Wakefield's gift of Old Masters and then proceeds to deal with two paintings of ceremonial occasions commissioned and presented by the Lord Mayor who appears in them: one is the Presentation of the Freedom of the City to Princess Elizabeth, the other the Presentation of the Freedom of the City to Mr. Churchill; the respective artists, William Dring and Frank O. Salisbury. The report goes on to say that such elaborate and costly works seem to be the preserve of a small number of painters and wonders how they succeed in getting recognizable likenesses of so many persons, a "presumably accurate transcription" of so much detail and a "wildly unreal presentation of the scene as a whole." Then, after recalling that group portraits which served the same purpose are among the masterpieces of Dutch art, the note continues:

"There are, of course, many serious painters who would be only too glad to receive such a commission and to be given an opportunity such as they hardly ever get at the present time of producing a large-scale composition in the grand manner."

It may be that the emphasis in that sentence is upon the word "many," but much more likely it is on "serious" as a distinction which relegates Messrs. Dring and Salisbury to very different categories; and thereby it perfectly demonstrates the strange use of the term in modern art criticism. If so, what is its antonym which will correctly define the Dring-Salisburys? So far as I can remember the only one on record was that by that sprightly miniature painter Miss La Creevy in Dickens' *Nicholas Nickleby*, who said: "There are only two styles of portrait painting, the serious and the smirk," but that definition might be unacceptable even to the critics, let alone to the artists, the mayoral patrons, and their subjects. A Whistlerian libel action might supply the missing term, and we could enjoy the evidence of the Lord Mayor as to why he chose Frank Salisbury rather than a "serious" painter (who could be nominated by the defence). Mr. Churchill could also explain, as an artist, his philistine preference—if he has one—for being portrayed as a recognisable Freeman rather than as an abstract Freedom in the Paul Klee mode.

The truth probably is that for their particular purpose as definite records of certain historic occasions these ceremonial pictures with their "recognisable likenesses of so many persons" fill the bill; and Lord Mayors, who are usually rather astute business executives, have a way of knowing what they want and getting it. It all stands somewhere a little between utility and fine art, maybe; and to that extent may fall from the grace of those who dwell in a realm of pure aesthetics.

All that, however, is beside the point of this use of the term "serious" for the people who fail to get the commissions and its denial to those who get them. I should have said that the task described in the report in question—the quantitative portraiture, the transcription of so much detail, etc., was rather a formidable one which, whatever quality it could afford to dispense with, would demand seriousness—a word of pure Latin origin which means precisely *that* and not *what-you-will*.

But it may well be that in this department of language writers on art are beyond the prayers of the purist. I noticed, apropos the work of Christian Bérard on recent exhibition that

" . . . Bérard turned his gifts outwards to dematerialise the attributes of wealth and lend an ineffable eroticism to fleeting occasions."

and I am still puzzling what on earth or in the art of Christian Bérard this means. The article in question was illustrated by one of those strange self-portraits of this artist where he lies awkwardly and uncomfortably on a beach looking rather like his own mother and with an extra head coming out of his thigh. One went to the exhibition almost hopefully about the ineffable eroticism; but, apart from this mild flirtation with a hermaphrodite Surrealism, it was good, straightforward portraiture in the modern sketchy manner, and the workmanlike stage design which we associate with Bérard's name. We would hate to deny critics the freedom they demand for their "serious" artists of doing what they like, how they like, and meaning anything they choose, but it really is all rather confusing.

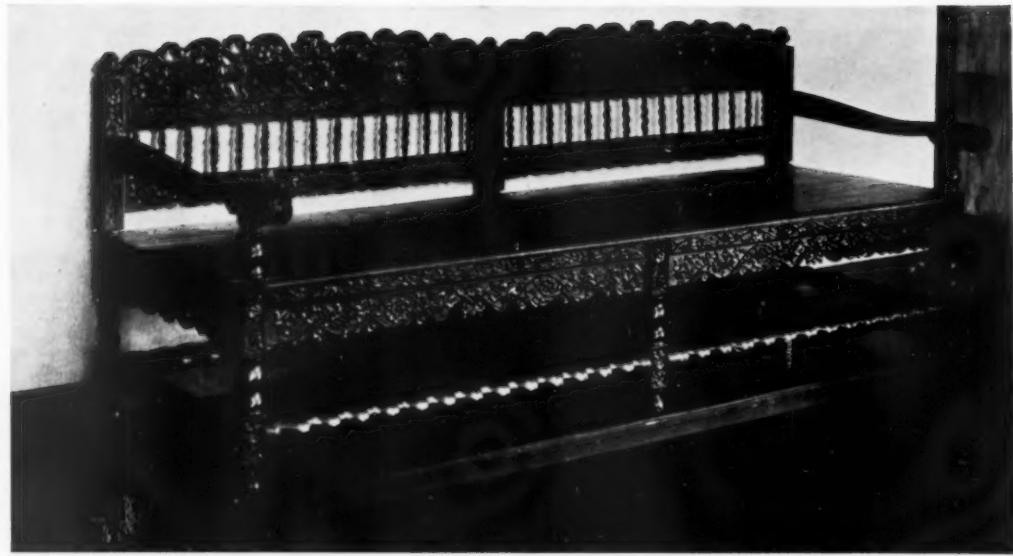


Fig. I. East Indian bench, under Dutch influence. About 1725; hardwood. *Rijksmuseum, Amsterdam.*

## DUTCH FURNITURE—PART III

BY L. J. F. WIJSENBEK

"ONLY English manners are the fashion nowadays," says one of our Dutch spectatorial writers in 1776, and Simon Stijl, one of his colleagues, tells us some years earlier that there were Dutchmen who had a few of their teeth broken out to acquire an English accent in pronouncing the Dutch language. This utmost fashion of all things English made itself, of course, also visible in the styling of furniture and all the other commodities of life. Hepplewhite and Chippendale models were freely used by Dutch furniture-makers.

Little use, some of you might say, to continue your narrative if all you may show us is just a bleak imitation of English examples. Luckily, although our spectatorial writers are *grosso modo* right, there remained still much of the old inventiveness, so that typical Dutch forms were developed throughout the century just to disappear in 1795 when French revolutionary armies marched into the Netherlands and the old Republic was dissolved. For eighteen years Holland was in the clutches of the French. Only in 1813, after the Battle of Leipzig, the French were expelled and the Netherlands arose again as the Kingdom of the Netherlands. The XVIIIth century in Holland had been a very quiet time. Although wars were fought on sea and land, there never was any danger of foreign troops entering the commonwealth. From the East- and West-Indian possessions streams of gold reached the mother country, so that the large majority of the people were able to live more or less opulently. Most of the delightful country places along the Vecht (between Amsterdam and Utrecht) round about Haarlem, at the foot of the dunes, and in Wassenaar (near The



Fig. II. Armchair, lacquered in brownish red and gold. East Indian work. About 1750. *Rijksmuseum, Amsterdam.*

## D U T C H F U R N I T U R E

Hague) were built in those days. Surrounded by succulent meadows interspersed with neat cottages, where the fat black- and white-coloured cattle still graze to-day like they did in those days, they fill us with spleen for those bygone days of peace and quiet. True, those days were not heroic, but heroism is not fit for everybody, and the enterprising men had a whole unknown world to discover—like your Cook and our Roggeveen. They went to the East Indies and returned Nabobs with immense fortunes, and these, too, built themselves country places and adorned them with all the riches and curios they acquired in the East.

Plates I, II and III give you examples of furniture manufactured in the East Indies—mostly by Chinese craftsmen—and brought to Holland in the XVII<sup>th</sup> century. Patterns for furniture were sent to the East Indies and copied there. Of course, blood is thicker than water, and the patterns took on a distinct Chinese look. Fig. I depicts a large bench used in the "pendoppo," the "patio" of the houses of Dutchmen in the East Indies. One can distinguish the Daniel Marot style in the decoration, but the scrollwork has acquired a great likeness to the foliage and flowers we know so well on Chinese pottery from the Yung Chêng and Ch'ien Lung periods. Severe and yet playful and melodious, I know not many works of art where two absolutely different spheres of culture melt so harmoniously together. Furniture of this kind is never veneered; in consequence—owing to the extremely hard inland woods used for them—very heavy and still in perfect condition. It is a great pity that so few of this type of furniture have been left. The Dutch-Indian community consisted for the greatest part of people who went out to the East to reap a fortune in as few years as possible, and return, the sooner the better, to the Motherland. Only a few of them put so much worth on the furniture they used to have in the East to take it along to Holland. Almost everybody sold all their possessions before leaving Java and the furniture was scattered all over our archipelago. Dr. Van Gyblant Oosterhoff started collecting this furniture about forty years ago and

when he died in 1939 he left about forty perfect pieces partly to the Rijksmuseum at Amsterdam and partly to the Municipal Museum at The Hague. Not so great a harvest for a lifetime of collecting!

The armchair of Fig. II is another example of Dr. Oosterhoff's finds. In the Dutch East Indies they were called "royal" chairs, because the sultans of our archipelago used this type as thrones, everybody else squatting at their feet. Reminiscences of ball and claw feet and Louis XV coats of arms are matched with turned stiles of Dutch invention. None the less, a graceful piece of furniture has been the outcome, absolutely unique in its daring intermingling of styles.

The third example of Indian furniture I like to discuss has been—uncommonly enough—veneered. It is a so-called seaman's cabinet (Fig. III); this denomination became attached to this type of drawers, because our able seamen took sometimes the detachable



Fig. IV (left). Walnut chair, about 1710.  
Fig. V (right). State chair of William IV of Orange. Walnut, 1750.

Both in the Rijksmuseum, Amsterdam.

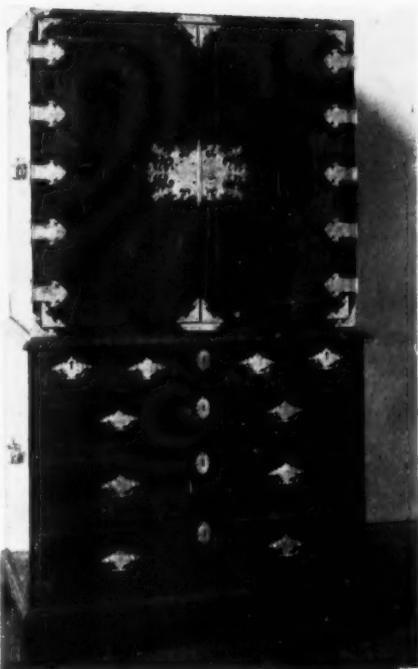


Fig. III. So-called seaman's cabinet, middle XVII<sup>th</sup> century. Rijksmuseum, Amsterdam.





Fig. VI. Writing cabinet.  
Walnut, mid-XVIIth century.  
*Rijksmuseum, Amsterdam.*

Fig. VII. Grandfather clock,  
walnut, second half XVIIth  
century.

Collection : L. Morpugo,  
Amsterdam.

and enhances the delightful strength of this ornament. Chests and drawers of this type are not as difficult to find as the previously discussed pieces. They were expressly manufactured to travel with the owner to Europe and stayed there for ever after his definite return.

And so we, too, are back from the Far East in the cosy snugness of the Netherlands to look for some typical Dutch pieces of furniture. Let me start with a chair of a pattern common to both our countries during and after the reign of William and Mary (Fig. IV). Up till now two only of this exceptional set of chairs are known, one in the Rijksmuseum, the other—*mirabile dictu*—in the Budapest National Museum. The decoration is Louis XIV as introduced in the Netherlands by Daniel Marot, architect of H.M. King William the Third. Rarely will one encounter a scheme of decoration so well balanced and so majestically proportioned. There is much ornament on this chair, but it is impossible to call it confused or overdone. The spacing is so sagacious and the enhancing of the *médailloon* in the back by scroll and foliage so firm and sure that I do not hesitate to proclaim this particular set of chairs outstanding amongst the furniture of the first quarter of the XVIIth century. As I said before, only two chairs are known. By chance someone amongst the readers might come across some others of this set. Another chair (Fig. V) is a very venerable one. It is the State chair in walnut of the Prince of Orange (William the Fourth, 1711-1751) when sitting in state at the sessions of the Court of Justice of the Province of Holland. Worked in embroidery on the back is the coat of arms of the Prince surrounded by the Garter. As William the Fourth married Ann of Hanover, daughter of George II, his relations to England were so intimate that the Garter became his most appreciated decoration. On top of the chair are the coats of arms of the provinces of (from left to right) Zeeland, Holland and Frisia. The same are to be found on the cushion

upper part with them to sea, leaving the lower half in the care of their more or less disconsolate wives. Our example has been manufactured from citron-wood, like most of these drawers and chests. All of them sport beautifully chiselled metalwork mounts, in copper mostly, but in the finest specimens (like the one at the Prinsenhofmuseum at Delft) in silver. With still more stress than in discussing the bench (Fig. I), the interchange between Chinese and Dutch decoration schemes may be mentioned. The lockplate is one of the most beautiful I know of. Chinese dragon decoration has played a great part in the forming of the scheme



belonging to this chair. As William became Stadhouder as late as 1747 and died as early as 1751, the armchair can be dated within these four years. And as it has been made for the Stadhouder to be used at great State occasions, it must have been the best of fashion at that moment. Very finely carved and extremely elegant, it is, although somewhat drier and not so fantastic as the French prototype, a fine example of Louis XV decoration.

The next (Fig. VI) is the photograph of a very unusual type of writing cabinet. It is one of the most daring furniture designs I ever saw. But in all its

D U T C H   F U R N I T U R E

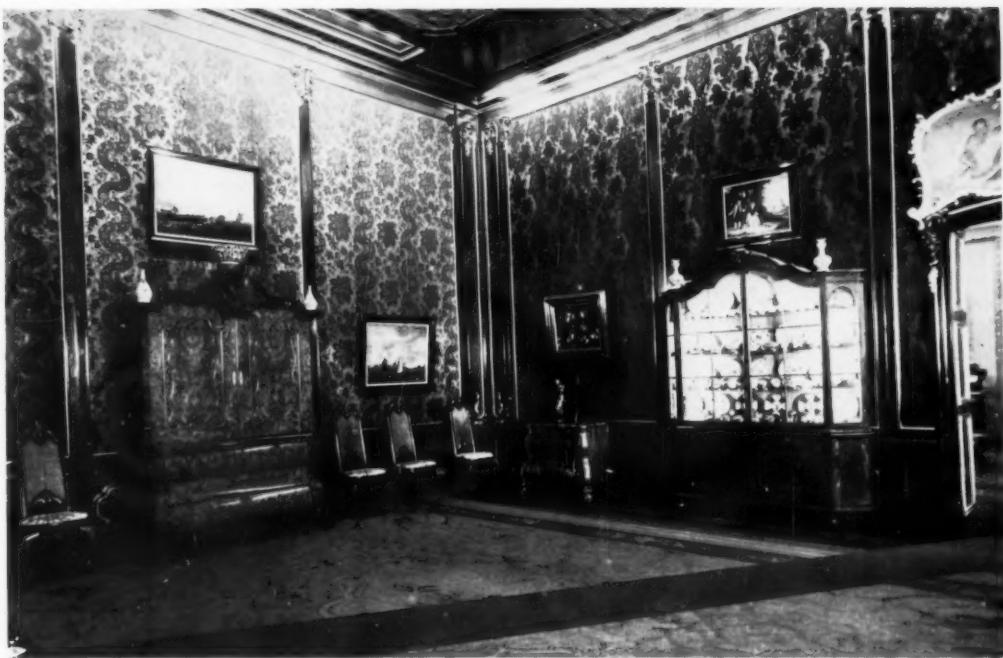


Fig. VIII. Louis XV room from the Suasso mansion. *Townmuseum, Amsterdam.*

Fig. IX. Louis XVI room from the Suasso mansion. *Townmuseum, Amsterdam.*





Fig. X. Empire room from the Suasso mansion. Townmuseum, Amsterdam.

daring it is so cleverly outbalanced by the plucky curves of the lower half and the sturdy volutes of the upper part that the congruence of volumes is saved. The photograph is not a very lucky one, as the lower half is depicted far too voluminous. The wood used is walnut and walnut-veneer. This cabinet must be dated about 1740, when Louis XIV ornament was still used in the Netherlands. I am sure that this piece of furniture is not very elegant, but on the other hand typical of the Netherlands, where elegance was and still is not a very outstanding quality.

The next specimen (Fig. VII) has for centuries been one of the standing features of Dutch homes. A grandfather clock could be found in the hall or corridor of every self-respecting Dutch house. Housing restrictions make it nowadays mostly impossible to place such huge pieces, and we must prepare ourselves that in the future this impossibility will not turn to the better. However, there are still a great many in private possession, and those of us who were put to sleep by their joyous ticking, so soothing to the nerves of weary children, or who climbed a chair to contemplate the little pewter figures in constant motion—gaily coloured and shaped as ships, peasants, soldiers and such (in our specimen a whaling fleet riding the waves and surrounding two whales, which appear every minute and spout)—and whose school hours were announced by the tinkling of the gay little chimes every hour, keep a treasured memory of them for the rest of their lives. And who could tell what the influence of one's surroundings in the earlier years is on the career as a grown person? The specimen in the photograph

is an outstanding and very typical example, with one peculiarity, as it was manufactured in Delft, while the bulk come from Amsterdam or The Hague clockmakers.

Let me bring you—to close this article—into three typical Dutch rooms of the XVIIIth century. Fig. VIII illustrates a room about 1730 from a house. Note-worthy are the two walnut cabinets, both much favoured in Dutch houses. We Dutchmen style "prudence is the mother of wisdom" "prudence is the mother of the porcelain cabinet" with deference to those cherished possessions. Fig. IX is another room in Louis XVI style from this house. And our last, Fig. X, gives you a very good idea of the stylish rooms in the Empire fashion from the first quarter of the XIXth century. Remarkable is the carpet manufactured in the 'twenties of this century by the Royal Deventer Carpet factories, still going strong!

And in this stately room, quiet and dignified, a prototype of Dutch "deftigheid," that untranslatable quality of our people (meaning at the same time smartness and stateliness, simplicity and elegance), I bid good-bye to you, hoping that you enjoyed your visit on paper to my country so much that one day you will do us the honour to visit real Holland. Much of the splendours of the days of yore have gone, but still something has been left, and more or less the flattering words of the famous French poet, Charles Baudelaire, after his visit to Holland, are still true:

*"Là tout n'est qu'ordre et beauté,  
luxe, calme et volupté!"*



Fig. I. Queen Anne bureau bookcase, of superbly figured walnut, with the unusual feature of a gilt cartouche and coat-of-arms applied to the frieze and enrichments picked out in burnished water-gilt. The Queen Anne walnut chairs, which flank this cabinet, also have gilt enrichments and come from Lord Ullswater's collection.

## ENGLISH XVIIIth CENTURY FURNITURE

BY RICHARD TIMEWELL

THE Exhibition of English XVIIIth century Furniture arranged by Messrs. Frank Partridge & Sons Ltd. at their London premises, 144-146 New Bond Street, is remarkable, not alone for the standard of quality, but also for the rarer feature of superb colour and patina. At the present time, it seems almost incredible that the furniture collectors of some forty years ago showed so little consideration for these two qualities. Although in other respects they cannot be accused of taking their subject lightly, the services of the French polisher were, as likely as not, called upon to "improve" the appearance of furniture without discrimination. In a matter of half an hour a competent French polisher could destroy patina and colour, reducing the surface to that harsh and glass-like appearance which was their aim. In pieces thus

treated, the style, construction and mounts remain as evidence of period, but graduation in tones of colour and the mellowing of the surfaces, caused from generations of domestic polishing and use, and the most difficult feature which confronts the faker, had gone; if not for ever, at least for some generations. The colour and patina of the Queen Anne and early Georgian walnut furniture, which forms the major part of the exhibition, of which only a small part is illustrated, would alone make a visit well worth while, apart from the general quality and unusual features of many of the exhibits.

With the exhibition of furniture is shown the rare English figure pottery, comprising Astbury, Whieldon and Ralph Wood, from the collection of Lord Mackintosh of Halifax.

## A P O L L O



Fig. II. One of a pair of early XVIIth century walnut chairs showing strong influence of Daniel Marot, and similar to the set of chairs by Richard Roberts at Hampton Court Palace, and illustrated in *Georgian Cabinet-Makers*.

Fig. III. Queen Anne finely-figured walnut tallboy; it has an unusual feature in the concave arch of the bottom drawer, with the lower rail cut to a conforming shape.

Fig. IV. Small Queen Anne walnut kneehole desk, with an arched kneehole front and a recessed "shoe" cupboard. These small pieces were probably intended to be used as dressing-tables, but they are more usually used as writing-tables to-day. The width of this example is only 31 in.

Fig. V. Mid-XVIIth century mahogany serpentine fronted commode, formerly in Earl Fitzwilliam's collection at Wentworth Woodhouse.



ENGLISH XVIIITH CENTURY FURNITURE



Fig. VI.  
Extremely  
rare small  
William  
and Mary  
walnut  
bookcase  
and chest  
of drawers  
combined.  
4 ft. 6 in.  
wide by  
7 ft. 4 in.  
high.



Fig. VII.  
William  
and Mary  
small  
walnut  
bureau,  
on stand,  
with a  
fall-flap  
and  
writing  
panel.  
The stand  
has straight  
legs with  
webbed  
feet.



Fig. VIII. Sheraton bonheur du jour with *grisaille* painted decoration ; the fold-over writing flap is lined with leather,  
2 ft. 9 in. wide by 4 ft. high.

Fig. IX. Bonheur du jour with a pair of glazed doors enclosing cupboards on the upper shelf, and pagoda-shaped roofs to the side cupboards. In place of the more usual fold-over shelf, it has a fitted secretaire drawer in the frieze, and the top is inlaid with garden implements in coloured woods.



# ENGLISH INFLUENCE ON PORTUGUESE SILVER

BY CHARLES OMAN  
AND  
JOSÉ ROSAS, JR.



Fig. I. Coffee-pot and teapot. Portuguese (Lisbon mark) 1760-70.  
Courtesy of Museu Soares dos Reis, Oporto.

IN a previous article (June, 1950) it was remarked that there is really no evidence that the marriage of Charles II with a Portuguese princess led to any increase in the amount of Portuguese influence on the design of English plate. The idea that the return of

Queen Catherine to Portugal in 1692 introduced English fashions in plate into her country, seems equally unproven.

In an article in *The Burlington Magazine* (December, 1919) the late Mr. E. Alfred Jones drew attention to Portuguese spoons bearing the Lisbon and Evora marks, following the English trifid design. He was not inclined to date them before 1700, as he believed that there had been a considerable time-lag between the appearance of the type in England and its introduction into Portugal. He also drew attention to Portuguese versions of some English early XVIIth century spoon designs. If Mr. Jones was right, as seems likely, in his assumption of a time-lag, the appearance of the trifid spoon in Portugal was just another symptom of the increase of English influence after the Methuen Treaty of 1703. It should be remembered that England was now the rising commercial power and that her merchants were to be found in the ports of all friendly countries. It is precisely at this date that we can begin to trace a strong English influence on the plate of the Scandinavian countries also.

Mr. Jones records that in or about 1724 John V of Portugal obtained a large silver wine-cistern from London. Though it has not been possible to check this statement, Mr. Jones earned a great reputation for accuracy. John V was amongst the more important royal patrons of art in the XVIIth century and had he followed up the order



Fig. II. Coffee-pot. Portuguese (Lisbon mark) 1760-70.  
Courtesy of Museu Soares dos Reis, Oporto.

## ENGLISH INFLUENCE ON PORTUGUESE SILVER

Fig. III.  
Teapot.  
Portuguese  
about 1760-70.

Courtesy of  
Museu Nacional  
de Arte Antiga,  
Lisbon.



with further commissions, it might have had a tonic effect upon the London silversmiths who could hope for nothing in the way of orders for expensive plate from the Hanoverian kings. Unfortunately, John V, like most of the other monarchs of his time, was dazzled by the reputation of the silversmiths of Paris. Already in 1727 he was negotiating for a State carriage in which all the visible metal should be silver executed by Thomas Germain of Paris. After the successful completion of this order there was never any lack of work for Lisbon for Thomas Germain or his son Francois Thomas Germain. French silversmiths, in fact, had it all their own way at the Portuguese Court right up to the French Revolution, to the detriment not only of their English rivals but of the Portuguese as well. When the Portuguese Council of Regency decided in 1811 that the plate to be given to Lord Wellington should be entirely the work of Portuguese artists and craftsmen, it was reversing the trend of the last hundred years.

The study of the influence abroad of English silver during the XVIIIth century affords most instructive contrasts. The forms of the Queen Anne period were frequently imitated in Scandinavia but made little impression on Portugal. On the other hand, English Rococo did not appeal to the inhabitants of the northern kingdoms,



Fig. IV. Salt-cellar, Lisbon mark  
about 1760.

From a Private Collection.

Fig. V. Candlestick, Portuguese  
about 1760-70.

Courtesy of Museu Nacional de  
Arte Antiga, Lisbon.



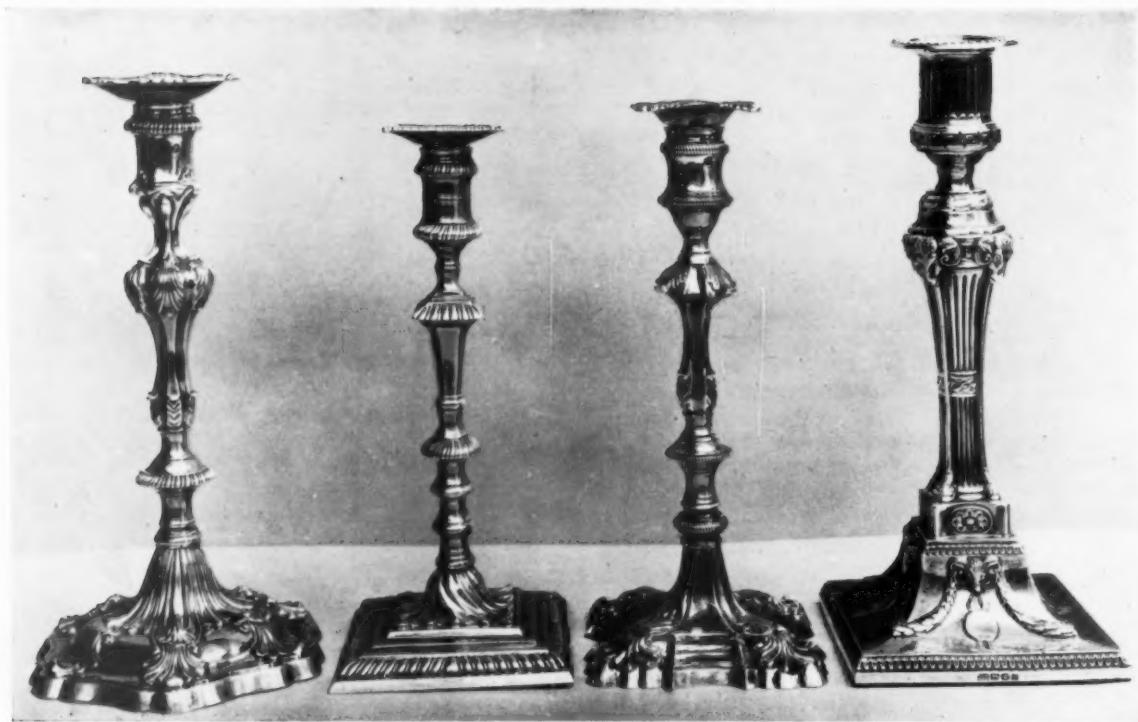


Fig. VI. Four candlesticks, London 1767-8, 1762-3, 1759-60 and Sheffield 1774-5.  
Courtesy of Victoria and Albert Museum.

who preferred to borrow the style direct from France or as diluted in Germany. English Rococo received a warm welcome in Portugal, though it seems that it took some time to establish itself, since Portuguese pieces usually imitate English work of the 1760's.

Both the pear-shaped and the tapering cylindrical coffee-pot were imitated. The examples illustrated (Figs. I and II) follow the English designs so closely that it does not seem necessary to illustrate the latter.

The pear-shaped teapot was still more popular and countless varieties of it are to be found (Figs. II and III). There is little danger of mistaking their nationality as the Portuguese examples were double the size of the English. The Portuguese did not imitate the English custom of having a large urn for hot-water and so required teapots which did not need to be refilled.

The little tripod salt-cellars with the head of a Chinaman above each foot would easily pass as English if it did not bear the Lisbon mark (Fig. IV).

English Rococo candlesticks were also freely imitated, and it is interesting to note how in the example illustrated (Fig. V) the Portuguese silversmith has combined the floridity of several English patterns (Fig. VI).

If Portugal was the only country which took kindly to English Rococo, the Adam style was a success over a large part of Europe. We can trace the influence of the standard Adam designs from St. Petersburg, Stockholm and Copenhagen in the north to Naples in the south. It is not at all surprising that Portugal readily accepted the

new style, and, perhaps, Oporto even more willingly than Lisbon. Unfortunately no photographs are at present available. The exhibition at Oporto provided numerous examples of delicately shaped classical ewers, candlesticks copying classical columns, helmet-shaped milk-jugs, salt-cellars with pierced sides and glass liners, mustard-pots similarly constructed and salvers in all sizes.

Though it is not proposed to pursue this subject beyond the year 1800, it should not be imagined that Portuguese silver ceased to reflect English fashions about that date. As a matter of fact, the English Regency style was almost as popular as the Adam.

In conclusion, whether we are discussing the influence of Portuguese silver on English, or of English silver on Portuguese, it would seem that the medium of infiltration was always the English colony. The date when England began to give, instead of borrowing, is significant. Whilst the English were borrowing Portuguese fashions, England was only building up her commerce. When she had become the leading commercial power her merchants abroad enjoyed great prestige, and it was natural that the merchants of the country should have taken their tone from them. It was to the bourgeoisie that English silver appealed in Lisbon and Oporto, just as it did in the capitals of northern Europe. The handsome services of plate which each ambassador drew from the Jewel Office before setting out for Lisbon probably had little propaganda value, as the Portuguese aristocracy looked to Paris for fashion.

## GUNS FROM RUSSIA

SOME months ago, two articles were published in APOLLO in which the fine presentation arms manufactured at the Russian Imperial workshop at Tula were discussed and illustrated. These two articles constitute the whole literature of the subject, apart from papers in obscure Russian journals; it is not, however, difficult to account for the paucity of the literary references to Tula arms, for they are exceedingly rare. With few exceptions, they were made for presentation to foreign potentates, and are preserved in the former royal, now public, collections of various European capitals. It was, therefore, somewhat of a remarkable occurrence recently, when a complete set of Tula arms was offered for sale in the Sotheby auction rooms. The set consisted of a flint-lock fowling piece, and a pair of pistols decorated *en suite*, a powder flask and a pair of stirrups. The firearms bore on the stocks the Russian Imperial arms and on the barrels the cipher of the Empress Elisabeth, as did most of the Tula presentation arms of this period. The occasion was even more interesting inasmuch as the weapons were accompanied by a series of documents dating from the early XIXth century, which showed that they had been brought back from Russia in 1812 by an officer in the invading Napoleonic army. Strictly speaking, they were loot; but the passage of a century and a half has evidently legitimised the transaction, for they were bought at the sale for the British National Collection of Arms and Armour. The moral validity of Napoleonic looting was, incidentally, asserted by the French authorities in 1945, when they reclaimed from Germany the various objects of art originally taken by Napoleon during his campaigns in Germany and Austria, and restored to Germany by order of Hitler in 1941. Incidentally, I hear that more loot from Germany is appearing on the Swiss art market, consisting mainly of objects from museums in the Eastern Zone of Germany, which were sacked by the Russians in 1945.

The Tula set fetched nearly £600, which must be a record for a garniture of XVIIth century flint-lock firearms. This figure shows a marked appreciation against the price fetched on the last occasion, when a fine Tula presentation gun appeared in the London sale-rooms. This was at the Captain Ball sale in 1945, when a flint-lock rifle, bearing the cipher of the Empress Elisabeth but with mounts of gilt bronze instead of chiselled and gilt steel, fetched £125. Collectors of stirrups are probably not very numerous in this country, but as a class they are fortunate in that two of the finest pairs in existence are on view in institutions open to the public in or near London. The finest pair are those made by Bartolomeo Campi for the suit of armour presented by the Duke of Mantua in or shortly after 1546 to the Emperor Charles V. They fetched 1,400 guineas at auction in 1896, and were bequeathed to the Victoria and Albert Museum by Mr. George Salting in 1910.

The second pair are included amongst the truly astonishing collection of treasures of the Wernher family that has just been opened to the public at Luton Hoo. Amongst all the splendid objects which fill the mansion, these stirrups may at first escape attention, but they have often been discussed since they were first shown at the Burlington Fine Art Club's Exhibition of

European Enamels in 1897. They belong to a very rare type of which only two other pairs are recorded, one in the Metropolitan Museum, New York, and the other in the Instituto de Valencia de Don Juan in Madrid. All three pairs show the same characteristic ornament in the form of inset panels of very finely worked cloisonné enamel, of a type that has convincingly been attributed to a school of enamellers working in Moorish Spain in the second half of the XVth century. There are a number of other objects with this kind of ornament in existence, nearly all of which have something to do with military equipment, such as sword hilts, scabbard and belt mounts, horse trappings and even a helmet. Most of these were described or referred to in Dr. Hildburgh's paper on a Hispano-Arabic silver-gilt and crystal casket published in the *Antiquaries Journal* in 1941, but two pieces not listed there are a locket and suspension mount for a sword scabbard lent anonymously to the Victoria and Albert Museum, and part of a harness, shown in the same case as the stirrups in the Wernher Museum at Luton Hoo.

The beauty of these objects lies in the panels of cloisonné enamel. The cloisons are usually of copper, but in some cases, including the panels on the Wernher stirrups, they are of gold. The enamels are of various colours; those on the stirrups comprise arabesque designs in translucent green, opaque white and turquoise, with a ruby ground, each panel being enclosed within a narrow border of pale blue. In order to provide variety of effect, the cloisonné enamel panels did not, as a rule, cover the whole surface of the piece, but were arranged alternately with panels of applied filigree wire, as may be seen on the scabbard mount in the Victoria and Albert Museum. The Wernher stirrups are, however, unique in that, instead of filigree panels, the enamels are combined with nielloed silver. The niello decoration is of the vase and flower type that was a standard feature of Italian ornament of the Early Renaissance.

While there is no reason to doubt the Hispano-Moresque origin of this most attractive technique of enamelled ornament, it is by no means certain that the Wernher stirrups are the work of Spanish craftsmen. Firstly, the arabesques are somewhat more symmetrically arranged and precisely worked than was usually the case and, secondly, the niello is clearly Italianate in style. The stirrups are therefore attributed to Venice, on no more compelling ground than the fact that, of all Italian cities, it was most subject to Moorish influence. One point that has not in the past been recognised, is that the cloisonné technique was still employed in Spain about the middle of the XVIth century, if not later. Amongst the weapons exhibited last year in the Tower of London as part of the Vienna Exhibition was a curved sword, the hilt and mounts of which were of iron damascened with gold and set with oval panels of cloisonné enamel of the type described. Unfortunately, only one of the panels, that on the locket of the scabbard, survives. This sabre belonged originally to the Archduke Ferdinand of Tirol (1529-1595) and was described in the catalogue as Italian work of *circa* 1580. It was probably made about a quarter of a century earlier; and in view of the nature of the enamel ornament it can certainly be attributed to a Spanish craftsman. The fine gold damascening also suggests Spanish work, another legacy of the Moors to Christian Spain. M.A.Q.

## SIR ROBERT PEEL PATRON OF THE ARTS BY RICHARD WALKER

PEEL is less familiar as a patron of the arts than as a great statesman and parliamentary figure. His interest in collecting began on his return from Ireland in 1818, when he had more leisure than at any other time in his life. He began making friends among artists and authors, and he was probably inspired to collect by Lawrence, to whose house he became a constant visitor.

He had a flair for good pictures. The standard of his collection was amazingly high. One has only to look at the XVIIth century Dutch and Flemish paintings in the National Gallery, most of which were bought from the Peel family in 1871, to confirm this. Fortunately he possessed three gifts of great value: a wealthy and enlightened father, a faculty for selecting the right advisers, and a judgment of his own which was both resolute and accurate, though when it came to modern painting it was less accurate than resolute. Contemporary accounts of his collection glow with admiration. Dr. Waagen and Mrs. Jameson, Haydon and Wilkie wrote of it at length and in the warmest terms. Greville found it "excellent and does honour to his taste."<sup>1</sup> Constable borrowed his Ruysdael to copy and admired the de Hooghs. Even Queen Victoria once had difficulty with her dinner at Drayton because of the distraction on the walls. Peel himself drew unending pleasure from his pictures and most people who visited Drayton or Whitehall Gardens were struck by his interest in them.

Carlyle describes a wearisome dinner in May, 1850, brightened, when some question was asked, by Peel's instant response. "He turned with alacrity and talked to us about that and the rest. The hand in Johnson's portrait brought an anecdote from him about Wilkie and it at Drayton. Peel spread his own hand over it, an inch or two off to illustrate or enforce—as fine a man's hand as I remember to have seen, strong, delicate and scrupulously clean."<sup>2</sup>

At Whitehall, except for a few English portraits and Wilkie's "John Knox," the pictures were Dutch and Flemish. They hung in a first floor room which took up the whole length of the house and was lit at either end by large bow windows. At Drayton were mainly portraits and English paintings. The portraits hung in the New Gallery, the walls of which were hung with green satin damask, the floor had a border of coloured woods, the columns were dark green marble, and the sofas were covered with green morocco. In the Old Gallery, a corridor connecting the library to the drawing-room, were a few Dutch and English landscapes, the two Genoese Van Dycks and busts of famous men by Roubiliac, Nollekens and Chantrey. Peel's private sitting-room contained only one picture, the Lawrence portrait of his wife, now in the Frick Collection.

Peel's usual procedure was to examine the picture himself and then to issue instructions to his agent, in most cases either Nieuwenhuys or John Smith. *The Times* of March 4th, 1937, prints an interesting selection of letters between Smith and Peel from 1823 to 1848. Usually Peel gave him a list of pictures that interested



PATRONS AND LOVERS OF ART.  
Earl of Egremont (seated), Sir David Wilkie (centre),  
Sir Robert Peel (profile).  
National Portrait Gallery.

him and the prices he was prepared to pay. Occasionally Smith suggested an approximate price. At all times the final arbiter was Peel himself. Sometimes, as in the case of the "Chapeau de Paille," he bought the picture direct from a dealer. Very often he attended the sale himself, as at Erlestoke when he and his wife stayed at the Black Bear, the home of Lawrence's childhood. In a letter to Croker he described how at this sale he bought the Reynolds' "Dr. Johnson," the Roubiliac "Pope," the Scheemaker "Dryden" and a Dobson portrait, all for £300, while the crowd was buying chairs and china. "I give you joy," said Croker, "if in the storm-portending times in which we live, the gewgaws of art or literature are worth a thought."<sup>3</sup>

One of his most valued advisers was David Wilkie, who had first met him in Edinburgh during the royal visit in 1822, and who a year later had been appointed by Peel to the office of King's Limner in Scotland in succession to Raeburn. Wilkie's gratitude was almost embarrassing, particularly as the appointment had been made contrary to the wishes of Sir Walter Scott, who had suggested another candidate. For the next seventeen years he wrote innumerable letters to Peel describing his European travels, in no way inspiringly, and recommending the purchase of various paintings, though he was careful to disclaim any responsibility for value. In this matter he usually put the onus on Andrew Wilson or William Seguier. Among Wilkie's recommendations were the two famous Peel Van Dycks destroyed in a Berlin air raid in 1944. He had sent Peel a description

## SIR ROBERT PEEL

of both pictures and a sketch of one, and Peel wrote back immediately complimenting Wilkie on his choice and pleasing him enormously. By such confidence and appreciation he secured the wholehearted services of his advisers.

In 1841 Wilkie died returning from the Near East. A week before his death Peel received a letter deplored the indifference of European artists to the landscapes of Palestine as a setting for Biblical paintings. Peel forwarded the letter to Wilkie's friend, B. R. Haydon, who appended it to his ninth lecture, a lament "in which I could not command myself—my throat choked—my voice faltered, all the women held down their heads and cried—I have never seen any audience so affected."

Haydon, of course, knew all the great men of the day, and when he was flung into prison (for the third time) in 1830, it is perhaps not surprising that he was bailed out by the Leader of the House in Wellington's Government. For it was Peel who came to his rescue, arranged for his release and tactfully enclosed a ten-pound note in case his wife might be in immediate difficulty. "Is this a proof of Peel's frozen heart, as the Radicals call it?" wrote Haydon in his journal. "Kind and good. God bless him. Nothing could be kinder than a good commission."<sup>6</sup> Fortunately the commission materialised. At the end of the year, Peel asked him to paint the "Napoleon Musing at St. Helena," a picture which in its endless variety became a bulwark against the ever-increasing onslaughts of hunger and debt. He painted forty versions, one of them in two and a half hours. Wordsworth wrote him a sonnet and suggested it would be a graceful compliment if he were to send it to Peel before its publication. It is said that Queen Victoria wept when she saw it hanging over the sideboard at Drayton Manor.

Haydon wrote numerous exhortations to senior officials urging on them the duty of the State as a patron. Several were to Peel himself.

"Every Minister has missed the opportunity—why will not you, Sir Robert, as you did with the Police, *take up the cause of Art*, oblige the Academy to certain just concessions, establish a gradual principle of State support, to form a native gallery of the *Elite* only, and quiet for ever the dissatisfaction existing—it would connect your name for ever with Art."<sup>7</sup>

One of the tragedies of Haydon's life is that so many of his prophecies and exhortations were fulfilled, though never to his own advantage. For a time he even attributed the disastrous rejection of his cartoons for the decoration of the new Houses of Parliament to Peel's malicious interference. Peel was annoyed, said the gossips, at Haydon's feverish activity in public. Haydon did not dare to quarrel with Peel. He was too influential a patron. Moreover "they may say what they like about Peel; he has a good, a tender, a feeling heart." He visited Drayton Manor, admired the pictures and advised Peel to hang a green curtain over Lawrence's "Lady Peel" to guard it against smoke from the fireplace. But he never recovered from the rejection of his work. In his



Sir Robert Peel showing his pictures. From sketch book of circa 1840-45.

will he thanked Peel, "always a kind friend in emergencies," and Sir William Gregory records in his diary how Peel had sent him £50 in answer to one last appeal. "From the midst of circumstances and controversies, under a pressure of unexampled burdens, in the hour of peril and the day of defeat, Sir Robert found time to cheer the last moments of a dying artist."

Like Wilkie and Haydon, Sir Thomas Lawrence was at the height of his fame when Peel began collecting in 1818. The earliest connection between Lawrence and the Peel family was probably in 1820 when he painted a seated portrait of Peel's father. During the next ten years, Lawrence painted fifteen portraits for Peel, some of them members of his family, others illustrious men for his New Gallery at Drayton Manor. Peel even asked him to paint a landscape, but Lawrence refused in a tone doubting his capability as a landscape painter. Haydon churlishly remarked that Lawrence knew how to flatter Peel for his money. Perhaps he did, but there is no suspicion in either Peel's or Lawrence's correspondence of any ill-feeling between them. Lawrence visited the Peel collection on many occasions and in return invited Peel and Lady Peel to see his Old Master drawing. Only on one occasion did any disagreement occur. In the artist's absence Peel had visited the studio with Croker and they had discussed Mrs. Peel's portrait in French, in front of a servant. Lawrence demanded an explanation.

"I have questioned my servant Holman very minutely on the impression made by Mrs. Peel's picture on my friendly visitants this morning. For some, their answers tho' too simple were agreeable; till at length he came to the mysterious circumstance that like Sara and his companion they talked with impassioned gesture in an unknown tongue (whether Greek or French he was not certain) but it was too plain that what they said could not be favourable to the work, or its author, or it would not have been hidden from him! If for the benefit of the country gentleman now addressing you, you would translate that criticism, or that censure, you would much oblige me."<sup>8</sup>

## A P O L L O

Peel wrote by return to say that their admiration of the picture was unqualified and that the French passages were to disguise Croker's innocent remarks about Lawrence's custom of studying a sitter for the first two hours of a sitting.

In January, 1830, Lawrence died and Peel was among the pall-bearers. There were thirty-two mourning coaches and eighty private carriages, and most of the shops in Fleet Street and Ludgate Hill were closed till after the two-hour ceremony. "Pretty well," said the cantankerous Greville, "for a man who was a rogue, a bankrupt and probably a b . . . . ."<sup>9</sup> His famous collection of drawings was offered for £18,000 to George IV, the British Museum, Peel, Dudley, the principal capitals of Europe and was finally put up for auction. The story of its unhappy dispersal is well known. Peel himself later acquired eighteen of the drawings by Van Dyck and Rubens.

In his position as Home Secretary and First Lord of the Treasury, he was of course concerned with such public affairs as the rebuilding and decoration of the Houses of Parliament and the constitution of the Royal Academy. In 1830 he managed to prevent the King, by judicious flattery, from interfering with the Academy's constitution, and in August, 1839, he earned a unanimous vote from the President and Council for his "zealous, eloquent and effectual support" of its character and conduct in a debate in Parliament. He appointed the Select Committee for the Fine Arts Commission under the Prince Consort's chairmanship in 1841 and when the cartoons for Parliament were submitted in 1843 he was able, up to a point, to curb the Prince Consort's extravagant romanticism.

In 1824 the National Gallery was founded and in 1827 Peel was appointed a Trustee. One of the reasons for his success as a statesman was his promptness in dealing with affairs. It is a marked characteristic of his correspondence that he answered nearly every letter by return. This order he brought to the administration of the Gallery and four months after his appointment, at his suggestion, the Board held its first regular meeting. Before this date the Trustees, or as they were known then, a "Committee of Six Gentlemen," had for three and a half years of their office held no formal meeting, kept no official record, and except for occasional independent visits to the Gallery, had taken very little interest in its management. From the moment he joined the Committee, Peel took an active interest in the Gallery affairs, and tried with some success to have them run on businesslike lines. He was the most constant of the Trustees in attendance, it was to him that the keepers turned when in difficulty, and it was largely due to him that Eastlake was appointed Keeper. Even over such mundane matters as ventilation, members of the public wrote to Peel as the man most likely to produce results. The selection of pictures from the Vernon collection was entrusted to Peel and Lord Monteagle, and indeed, apart from the Italian Primitives which he regarded as curios, his judgment on pictures was always listened to with respect. There is a letter to Eastlake in the Gallery archives which refers to a picture by Ferrari for which Peel thought £2,000 was a large price to pay.

"It seems to me that we should give a preference to works of sterling merit that may serve as examples to the artists of this country rather than purchase curiosities in painting, valuable

certainly as illustrating the progress of art or the distinction in the styles of different masters but surely less valuable than works approaching to perfection."<sup>9</sup>

Apart from his beloved Dutch and Flemish artists (which curiously enough he never seems to have recommended the Gallery to buy) he preferred the work of men like Guido.

In 1832, Peel urged in Parliament that funds be provided to build a new Gallery instead of the dangerous house, stinking of dry-rot in Pall Mall, where the Angerstein Collection had been temporarily lodged. In 1834 it was moved to 105 Pall Mall, and four years later to the present building in Trafalgar Square. By 1848, Eastlake was able to write to Peel from Paris, favourably comparing the National Gallery to the Louvre, where, though the pictures were better hung, they were only available to the public on Sundays. Monday was cleaning day; the remainder of the week was reserved for artists and "the pictures can only be seen through a forest of easels and scaffolding."<sup>10</sup>

In April, 1847, three years before his death, Sir Robert and Lady Peel held an Assemblage at the mansion in Whitehall Gardens to exhibit the rearrangement of the Gallery of Dutch Masters.<sup>11</sup> The whole house had been redecorated, mainly in pale sea-green touched with gold which was an improvement on the old deep crimson. The guests arrived on a Saturday afternoon and though a few were statesmen and noblemen like Wellington, Northampton, Ashburton and Mahon, the party was really for artists and men of letters. A list of names will include every artist of prominence. Even Turner appeared and the aged Joshua Cristall. Among the writers were Hallam, Rogers and Dickens. Peel moved amongst them with ease and familiarity. It is a curious and rather pleasant fact that with artists he was able to discard that awkward and cold reserve which made him so formidable in other circles. He appeared to them charming, intelligent and, most important of all, a wealthy and sympathetic patron. Let us leave him amongst them. In the centre was the Rubens "Silenus" and opposite it the "Chapeau de Paille" flanked by Hobbema's "Avenue" and a Konincks landscape. Peel was a more contented man that April afternoon than at any of his great Parliamentary triumphs.

<sup>1</sup>Greville Memoirs. March 7th, 1831.

<sup>2</sup>Carlyle. *Life in London*. May, 1850.

<sup>3</sup>Croker Papers. Chap. XVII.

<sup>4</sup>Haydon's Lectures. MS. in V. & A. Library.

<sup>5</sup>Haydon's Journal. July 19th, 1830.

<sup>6</sup>Album of letters addressed to Peel. MS. in Fitzwilliam Museum.

<sup>7</sup>Fitzwilliam MS. Peel's reply is printed in Lawrence's Letter Bag, ed. Layard, p. 191.

<sup>8</sup>Greville Memoirs. January 22nd, 1830.

<sup>9</sup>By kind permission of the Director of the National Gallery.

<sup>10</sup>Fitzwilliam MS.

<sup>11</sup>Art Union. May, 1847.

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APOLLO MISCELLANY AND BRITISH ANTIQUE DEALERS' FAIR REVIEW. Ios. Of Newsagents, Booksellers or from the Publisher, APOLLO, 10 Vigo St., London, W.1.

Celtic Art, The Elusive Stream. By Ian Finlay.

English Silver Toys. By Charles Oman.

XVIIith century Tableware in Glass and Metal. By E. M. Elville.

Outside Decoration on English Porcelain. By F. Severne Mackenna.

Silver Engraving. By J. F. Hayward.

Thomas Mudge: Chronometers, Clocks and Watches of the

XVIIIth century. By Charles Alix.

Knighthood and the British Orders of Chivalry, with plates in full

colour. By Ivan de la Bere.

## MORE LIGHT ON THE TITTENSOR FAMILY

### THE BRITISH ANTIQUE DEALERS' ASSOCIATION

The 32nd Annual General Meeting of the members of the Association was held at Grosvenor House, Park Lane, W.1, on Wednesday, May 24th, 1950.

Mr. H. Morton Lee, the President, referred to the deaths of the following members since the last meeting: Mrs. J. E. Cochran-Buchanan (Glasgow), Miss R. D. Cunningham (London), Mr. W. F. Dickinson (Bath), Col. T. A. Ford, F.R.S.A. (Newark), Miss M. V. Hamilton-Campbell, O.B.E. (Ayr), Mr. Sidney S. Harris (London), Mr. R. H. Kay (Ringwood), Mr. E. M. Lottinga (London) and Mrs. W. Drummond Popley (Brighton).

The following officers and councillors were elected: Mr. Richard M. Norton (President), Messrs. Leslie Godden, E. S. Goodland and Thomas E. Starling (Vice-Presidents); Mr. Hugh L. Agnew (Treasurer); Messrs. David Black, T. Leonard Crow, H. Denis Greenwood, Robert A. Kern, Ronald A. Lee, Harold L. Leger, Ronald F. Lock, David Manheim, Sydney L. Moss, Claude Partridge, Amyas Phillips, Malcolm R. Webster and S. W. Wolsey.

The 22nd Annual Dinner was held at Grosvenor House on the following day, when Mr. Morton Lee (President) presided over a gathering of some 300 members and their guests. The guests of honour were the French Ambassador and Madame Massigli.

In his speech the President referred to the question of exports and to letters published in the Press complaining that we were in danger of losing our great heritage of works of art, objects of cultural interest and historical significance. He felt this to be an illusion due to imperfect knowledge of the regulations which exist to preserve them for this country. He thought there was no need for anxiety that the country was being stripped of its national treasures. Whilst not always agreeing with their friends in the museums as to what constituted a national treasure, the trade paid a high tribute to them for the way in which they handled the inevitable problems. Another side to the matter was that art had and must preserve an international flavour. Without the free flow of works of art over the surface of the world we should have but an imperfect knowledge of the qualities of other races. He recalled how Britain had been enriched by the acquisitiveness of our own forebears: he did not think it would be in the best of British traditions to deny to other nations what we had so freely indulged in ourselves in the past.

### SIENESE BICCHERNE

Over one hundred of the series of painted *Biccherna* covers of Siena were on exhibition in the Palazzo Struzzi in Florence during June, and with these there were also some of the covers of the *Gabella* or Tax Office; all covering a period from the XIIIth to the XVIth century.

The *Biccherna* was the Exchequer or Finance Office of the Sienese Government; on retiring, the head finance officials had given them *tavolete* or stout wooden boards, joined by a strap, painted with their arms and those of their colleagues, with an inscription, and, usually, in the upper part, either a portrait or some religious or allegorical device, a scene representing the officials in the exercise of their functions, or the representation of some salient event during their term of office. In these the documents of their six-months period of office were strapped and laid away in the archives.

The series, beginning in the XIIIth century, constitutes an unrivalled chronological record of Sienese history and art, including works by the most representative Sienese artists, such as Pietro Lorenzetti, Lippo Vanni, Paolo di Giovanni Fei, Il Sassetta, Neroccio, Sodoma, and many others.

The earliest of the *tavolete* (dating from about 1264) measure about 17 in. high by 10 $\frac{1}{2}$  in. wide; the later ones increase in size and become increasingly rich and pictorial, developing, in the later period, into commemorative wall pictures rather than binding-covers; but always forming part of the same chronological series.

### THE VIRGIN IN FRENCH ART

A magnificent exhibition entitled "The Virgin in French Art" has just opened at the Petit Palais Museum in Paris. Over 300 objets d'art, paintings, sculpture, tapestries, drawings, ivories, gold and silverware, stone carvings, and relics from museums, churches, cathedrals, and private collections from all over France, and from abroad, have been brought together. The exhibition will remain on view for at least three months.

### EXHIBITION OF BRITISH SILVER

An exhibition of "Three Centuries of British Silver" is being held at Messrs. Mallett & Son (Antiques) Ltd., at 40 New Bond Street, W.1, from Tuesday, June 27th, to Saturday, July 29th, 1950,

in aid of the funds of the Citizens' Advice Bureaux Service in the Greater London Area.

The exhibition has been made possible through the generosity of many well-known collectors, including H.M. The King and H.M. Queen Mary, who have very graciously allowed several pieces of their silver to be shown.

The exhibition contains some two hundred pieces of the work of English craftsmen, including very early English spoons from the XIIIth to the XVth century and specimens of cups, porringers, dishes, bowls, candlesticks, tankards, chalices, salts, ewers, flagons and a host of other pieces dating from the XVIth to early XVIIth century, choice and rare enough to stir up the emotions of the most placid collector.

The work of the Citizens' Advice Bureaux Service has become an integral part in the life of the community. The seventy-seven bureaux in the Greater London Area have dealt with some 239,869 problems during the past year and the need for this Service is well established.

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## More Light on the Tittensor Family

BY REGINALD G. HAGGAR

**A**DVERTISEMENTS in local newspapers announcing the sale of potworks and potting equipment, or the flight and disappearance of apprentices, or the dissolution of partnerships, throw fitful gleams of light upon the activities of master potters and working potters in the opening decades of the XIXth century. From such announcements we are able to piece together a little more coherently the scattered fragments of information we possess concerning the Tittensor family whose activities have already engaged our attention in pages of APOLLO.<sup>1</sup>

The one potter of whom we should like to know more is Jacob Tittensor, who is known to us by a plaque in the bucolic style of John Voyez, signed with his name and dated 1789. Some confirmation of his activities may be found in the almost contemporary entry in the baptismal register at Stoke Parish Church:

1780, March 30, Ellen, of Jacob & Joice Tittensor.

Charles Tittensor is far better documented. I have yet to discover when or where he commenced to make pottery. He was apparently not in business on his own account, or if he was, he was still too insignificant to warrant inclusion when Tunnicliffe compiled his valuable, although incomplete and not quite accurate, *Survey of the Counties of Stafford, Chester and Lancaster*, published at Nanptwich [sic] in 1787. He was then only 23 or 24 years old, having been christened at Stoke on January 15th, 1764. His name does not occur in the local directories compiled by Tregortha and Allbut in 1800 and 1802 respectively. The first mention of his name known to me occurs in an advertisement which appeared on the front page of the *Staffordshire Advertiser* on March 29th, 1800. He had been concerned apparently with another person named John Mollart (possibly the Shelton engraver who was active between 1800 and 1811 and is known to have worked for Wedgwoods of Etruria) and perhaps quite innocently, in the utterance or dissemination of information concerning one of the employees of Samuel Hollins (1748-1820), earthenware

## APOLLO

manufacturer, which had given rise to malicious and slanderous gossip, and had been obliged to issue a caution which reads as follows :

"Shelton, March 27, 1800.

"Whereas several malicious reports are in circulation to the prejudice of Thomas Baggeley, one of Mr. Samuel Hollins's servants, insinuating that he must take away articles from the Factory belonging to his master such reports are to proceed from what was said by us at John Yates's, on the 16th day of March. We hereby declare, that we do not know that he ever did defraud Mr. Hollins at any time, and we are sorry such reports are circulated to the detriment of his character.

"Signed JOHN MOLLART and CHARLES TITTENSOR."

This mention of Charles Tittensor is interesting because it at once links the name Tittensor with that of Samuel Hollins, who was partner in the concern of Hollins, Warburton & Company at New Hall, as well as manufacturing under his own name at Vale Pleasant, Shelton. We shall return to this later.

One other matter of interest arising from this "Caution" is that at some time previous to 1808 a Thomas Baggeley and John Yates (names both mentioned in the cautionary notice) were associated in a manufactory of china-ware in Hanley trading under the name of Baggeley & Yates. This partnership was terminated by mutual consent on May 25th, 1808.<sup>2</sup> Curiously enough, they had been both concerned previously in a pottery business in Hanley and parted company on May 9th, 1803.<sup>3</sup> Many of the pottery businesses of the early years of the XIXth century were of very short duration.

In February, 1802, Charles Tittensor entered into partnership with Robert Pope as a potter occupying premises in Hanley. We know nothing more of Robert Pope, although the name was a fairly common one in the Potteries at that time, apart from the fact that for a short time previously he had been associated with John Brown and had worked the same "set of potworks" in Hanley. The partnership between Pope and Brown was dissolved by mutual consent on February 4th, 1802, Robert Pope taking over their joint liabilities. The business was transferred to Robert Pope and Charles Tittensor, by whom it was carried on at the same pot-bank under the name of Pope & Tittensor.<sup>4</sup> William Tittensor, also a potter (born 1733, died 1803), was a witness to the transaction.

The partnership between Pope and Tittensor, however, did not last long. It was dissolved in 1803 and notice of it was given in the local paper on Saturday, October 15th, 1803.

### NOTICE IS HEREBY GIVEN

That the Partnership lately carried on, by and between the undersigned ROBERT POPE and CHARLES TITTENSOR, as Potters, at Hanley, in the county of Stafford, was on the first day of July last, dissolved by mutual consent. All persons indebted to the said copartnership are to pay such debts to the said Charles Tittensor; by whom all debts owing from the said concern will be discharged.

Dated the 24th Day of August 1803.

ROBERT POPE  
CHAS. TITTENSOR

Witness  
JOHN GREEN

The business will be carried on at the same premises under the Firm of Charles and John Tittensor by us.

Witness  
JOHN GREEN

In 1803 we find Charles Tittensor witnessing the dissolution of partnership between Samuel and John

Bourne, potters of Shelton. The activities of this potting family may be continued from this point for another twenty years. Mr. Geoffrey J. V. Bemrose recorded from the old local rate books a firm trading as Tittensor and Simpson in Hanley from 1807 until 1813. In the absence of any record of the dissolution of partnership between Charles and John Tittensor, if such took place, we may perhaps assume that Simpson originally was employed by the Tittensors and was subsequently quietly and without announcement admitted into the business. The *Staffordshire Advertiser*, January 9th, 1802, affords an example of this. Charles Simpson, who had previously worked for nineteen years for the firm of William and John Turner at Lane End, advertised that he would shortly be free to take a position as bookkeeper or partner, but whether he was the Simpson in the firm of Tittensor and Simpson, is doubtful. Simpson is an extremely common Staffordshire Potteries name. Charles Simpson had apparently been confidential clerk to old John Turner (died 1787). He subsequently became a partner in the firm of Turner, Glover & Simpson of Lane End, manufacturers of earthenware and porcelain, and when Turner failed and the partnership was dissolved he removed to Newfield, Tunstall, where he worked Cartlitch's Sandyford Pottery.<sup>5</sup> Charles Simpson died on November 11th, 1827. We cannot exclude the possibility that Tittensor and Simpson took over Simpson & Wright's manufactory at Shelton.

We have subsequent records of Charles Tittensor, potter, as working or living in Queen Street, Shelton, in 1818 and 1822-23; thereafter he disappeared from the scene.

APOLLO has already recorded the discovery of admirable figures of the Wood-Walton type with tree backgrounds marked TITTENSOR, and it is reasonable to assume that they were made by Charles Tittensor of Shelton. There is clearly nothing to link Charles Tittensor or any other member of the family, apart from Jacob Tittensor, with Burslem or with the products of the Ralph Wood factory. A vague stylistic similarity led the writer to put forward the suggestion that after the death of the Ralph Woods, Tittensor may have had access to or acquired some of the Ralph Wood moulds.<sup>6</sup> Be this as it may, the sale and subsequent dispersal of factory equipment-tools, moulds, copper plates, pattern books—unquestionably resulted in the production and multiplication of many plagiaristic or closely derivative types. Quite possibly Charles Tittensor had some such resources as this to fall back upon. Many figures, for example, which are attributed to the two Ralph Woods, father and son, were probably made during the lifetime or even subsequent to the death of the grandson, Ralph Wood IV (1781-1801), from original moulds.

In a previous article I suggested that possibly Charles Tittensor was the person described by Jewitt as working the New Hall factory as manager a few years before 1825.<sup>7</sup> G. E. Stringer's recent book, *New Hall Porcelain*, throws practically no light on the internal history of the business during the later years of its activity.<sup>8</sup> Jewitt in his brief note concerning the end of the New Hall concern says the entire stock was sold off in 1825.<sup>9</sup> However, he may have been mistaken, for there is some evidence that Hollins, Warburton, Daniel & Company was still in existence in 1830, in which year their names appear among

## MODEST COLLECTING AND SOME HINTS

the signatories to a petition against the evils of truck and the unfair competition of the truck-masters, as well as subscribing to the local Association for the Prosecution of Felons. Their names, too, are listed in *Pigot & Co.'s Directory* for 1830. Although Jewitt may have been in error about the date, there is no inherent improbability about his statement concerning Tittensor. All the original partners of New Hall were dead by 1821: John Daniel (1756-1821) was the last of them.<sup>10</sup> Who, apart from Tittensor, carried on the business is not known.

Recently discovered information concerning the last days of New Hall (to be published in *APOLLO* later) proves that it was not Charles but John Tittensor, his erstwhile partner, who managed the concern until its closure in 1835. *Parson & Bradshaw's Directory* of 1818 describes John Tittensor as a traveller and records his address as "top of Slack's Lane, Hanley." The *Newcastle and Pottery Directory* for 1822-23 is more explicit, listing John Tittensor as "traveller, New Hall Works, Shelton." This, then, was the man who ran the business as commercial manager after the original proprietors were dead.

<sup>1</sup> *APOLLO*, Vol. 37, 1943, and Vol. 51, 1950.

<sup>2</sup> *Staffordshire Advertiser*, May 28th, 1808.

<sup>3</sup> *Staffordshire Advertiser*, May 14th, 1803.

<sup>4</sup> *Staffordshire Advertiser*, February 27th, 1802.

<sup>5</sup> Percy W. L. Adams: *John Henry Clive, Newcastle-upon-Tyne*: 1947.

<sup>6</sup> *English Pottery Figures 1660-1860*. London: 1947.

<sup>7</sup> *Pattison of Lane End: and Notes on Tittensor and Voyez*. *APOLLO*, Vol. 51, January, 1950.

<sup>8</sup> Published in London: 1949.

<sup>9</sup> *Ceramic Art of Great Britain*, Vol. 2. London: 1878, p. 307.

<sup>10</sup> Or, like Jacob Warburton, they had retired.

### Modest Collecting and Some Hints

MY first purchase was "blue and white" in the shape of a Worcester jug, and subsequent acquaintance with decorated specimens of differing colours and subjects has not lessened my admiration for "blue and white." During my search for the Worcester jug I came across an octagonal plate; it is in powdered blue and with Chinese subjects in the reserve panels; it has a rounded base and hollow foot with brownish discolouration, a slight iridescence is present on the surface, and tests with transmitted light give a warm creamy tone. It was offered me as Worcester but I thought it to be Bow, and Bow it proved to be, and then I knew how rewarding had been my reading of books and magazines and my visits to museums and shows.

The marks on the base which show in Fig. I do have some sort of resemblance to Worcester of the Dr. Wall period, 1751-65, and to Caughley, but on close examination how unlike are the precise details of Bow marks of



Fig. I. Base of Bow plate, showing marks.

this period, 1755-65, compared with Worcester and Caughley.

My next purchase was a sauce boat, again blue and white, and sold to me with no factory definition. In my collection it is labelled "Liverpool" on account of the grey-looking body and the brownish colour by trans-



Fig. II. Blue and white salt glaze jug.

Fig. III. Liverpool sauce boat with snake handle.

mitted light. The glaze is rather blue, and very blue in patches under the foot, and the sticky blue painted decoration with a few clusters of dots leaves little doubt.

There has been a lot of controversy about the biting snake handle, and I doubt if it is intended for a snake. The mouth may be all right, also the scales covering the whole length of the handle, but the tail is like a fish. The shape of the sauce boat, as seen in Fig. III, is shell-like, with other shells in low relief, one large one at the front, and one each side of the waist; there are also two dolphins entwined over the large shell. I await the judgment of someone more experienced than myself to say whether or no it is Liverpool.



Fig. IV. Bow sauce boats.

My next find, a marked "Bow" sauce boat, came from a private collection and had been exhibited at the Weston Park Museum, Sheffield. It was not perfect by any means, but when I came across a perfect one a few weeks later for a few shillings, I felt my method of collecting had paid a good dividend. The sauce boats are very heavy (Fig. IV), the colours are very good, the glaze carries a greenish tinge, and by transmitted light the



Fig. VI. Leeds teapot.

colour is green. In this case I departed from my favourite blue and white and I had commenced to appreciate the beauty of early English ceramics, whether in varied colours or with none, and another departure from "blue and white" is the white salt glaze teapot (Fig. V); a full description may help or interest anyone who has not had the pleasure of seeing one before.

It is in the form of a four-sided, three-storied house with tiled roof; the spout is in the form of a dragon's head and neck, with a human arm and hand on the upper surface, and masks and dolphins on the lower; moulded in low relief with windows flanking a doorway which on one side shelters a man and woman, and is surmounted by a lion rampant and a fleur-de-lys, and on the reverse side the door is surmounted by a lion and unicorn and the royal arms; the decoration is picked out in red and gilt. After this I hankered after more salt glaze, and in colour if I could find it, and at length I came across the lovely little jug in Fig. II. It is very light even for salt glaze, white in colour, picked out in blue with sprigs of flowers in low relief; the handle is ribbed, and there is a flavour of W. Littler about this little jug.

The teapot (Fig. VI) is Leeds cream ware decorated in enamels, green, red and yellow, the verse painted in black. It is very light and the glaze is the green tinge peculiar to old Leeds cream ware. It came into my possession by exchange for a sauce boat which the same owner had sold to me as Bow, and which I bought rather hurriedly on one of those occasions most collectors have experienced; when a shop window of antiques halts one on one's way on business affairs. A tempting piece is ample excuse to open the door and walk in, and on this occasion I walked out, as it later proved, with a piece of earthenware, warm to the touch, etc., a reject from some other once-mistaken collector; and again diligent study proved its worth.

J. T. MALTHOUSE.



Fig. V. White salt glaze teapot, 5 1/2 in. high. Picked out in red and gold.

## Wood-worm and its Eradication

I HAVE used the familiar term "Wood-worm" in this title although the pests which damage your woodwork are not worms ; they are the larvae of small beetles—unfortunately beetles which fly.

It is the fact that these beetles can and do fly quite considerable distances, during the summer months, that constitutes them such a menace and makes a "good neighbour" policy essential, for a neglected and infested house can threaten a whole neighbourhood with damage.

To combat the ravages of wood beetles it is necessary to know something of their appearance, habits and life cycles. There are many varieties of wood borers, but there are only two which are likely to attack your furniture : the furniture beetle (*Anobium punctatum*) and the powder post beetle (*Lyctus*). Both vary from reddish brown to black and though they also vary in length quite considerably, the average for either is only about one-sixth of an inch, so except when flying around or settled on some light coloured surface, you are unlikely to see them.

The life cycle of these beetles occupies four stages—(1) the egg, which is laid in a crack or crevice of the wood ; (2) the larva or so-called "wood-worm" hatches out through the underside of the egg shell and so immediately bores into the wood, extracting for its food, starch from the particles which it bites out during its tunnelling. It goes on tunnelling during the whole of its growth stage, but although at first it only bores in the direction of the grain, it later extends its tunnels in all directions, ending up close to the surface, where it excavates a small cavity, in which it changes into (3) a chrysalis. During this torpid period of a few weeks, the features of the adult beetle take shape and (4) the beetle breaks out of the chrysalis, bores its way through the thin remaining layer of wood, leaving a flight or exit hole of approximately one-sixteenth of an inch, flies away, mates and the cycle begins all over again.

The full life cycle of the *lyctus*, when operating indoors, usually varies between six months and one year ; that of the furniture beetle takes about two years, but with both species time variations occur owing to different room temperatures and other factors. The rub, therefore, is that when you discover the exit or flight hole, usually made conspicuous by a patch or small heap of fine wood dust, considerable damage has taken place already, during the preceding one or two years.

*Lyctus*, unlike the furniture beetle, only attacks the sapwood of certain newly felled or partially seasoned hardwoods. It is no danger to antiques, and as timber for new furniture was properly seasoned by all reputable manufacturers before the war and most of the sapwood was eliminated before use, *lyctus* infestation was then rare. During and since the war, however, considerable quantities of *lyctus*-infested "green" timber have been imported and the pest is now firmly established in timber yards and stores in this country. Unfortunately, too, it is now in many homes, because in the immediate post-war period officialdom, against the advice of experienced manufacturers, and in the interests of so-called economy, insisted on sapwood being included in utility furniture. The order no longer applies and pre-war practice again prevails, but much damage has already been done.

From the brief details already given, it will be realised that "worm" holes are no sign of age and that "antiques" are not attacked by *lyctus*. Their enemy is the furniture beetle, which attacks nearly all seasoned hardwoods and softwoods, also plywood and wickerwork of any age. Admittedly the furniture beetle has particular favourites : among hardwoods these include beech, ash, walnut, all fruitwoods, birch, elm, sycamore and oak. In heavy sections of hardwood it usually, but not always, confines itself to the sapwood. Dense hardwoods, such as calamander, macassar ebony, lignum vitae and boxwood, are hardly ever attacked and to a somewhat lesser degree this remark applies to the dense Jamaican and Cuban mahogany, but the more porous Honduras variety is by no means immune. In softwoods the most prone to attack are pine, spruce and larch. Yew and pitch-pine, being dense, seldom suffer. The liking of the creature for both hardwoods and softwoods constitutes its great menace because it means, unfortunately, that destruction may commence in floors or other structural timbers of a building and spread to the furniture or vice versa.

The remedy is the same for both *lyctus* and furniture beetle : thorough application of a good penetrative insecticide, which will poison the wood as food for the larvae, whilst if possible acting at the same time as a wood structure preservative. Many people pin their faith to paraffin or turpentine, both of which are good, but apt to damage patina or polish, if not wiped off the surface quickly. There are, however, advertised and on the market now, a number

of well-tested proprietary preparations, consisting of much more deadly chemical formulae, some of which offer the additional advantages that they do not damage the surface patination and they do stain the flight holes. This last factor makes discovery of new holes much easier.

The most effective time for treatment is late spring or early summer, when larvae are near the surface or beetles on it, but I know of no liquid which can be guaranteed to eradicate wood borers in a single application, because of the difficulty of penetrating all the tunnels. The method of application, however, makes a considerable difference to the effectiveness, and although two or three applications at weekly or fortnightly intervals by brush or spray are usually recommended, so much of the liquid goes on the surface and so little into the exit holes, that these methods, though speedy, are, in my experience, the least effective and the most wasteful of material. I have known cases where the beetle is established in thick timber, when three or four brush treatments a year for five or six years have been needed, before complete victory has been won.

If you have a valuable piece of furniture which has been attacked, there is no doubt in my mind that economy in time and in cash (through saving of material) are both secured by visiting the chemist and buying a hypodermic syringe and then syringing each flight hole individually. The operation is slow and laborious, but if carried out thoroughly the one application is usually effective. For a small area, and where timber is not very thick, a fountain pen filler, though not as good as a hypodermic, is still much better than a brush. For small wooden objects, such as treen platters or spoons, which contain no glue joints, the quickest and most effective treatment is total immersion.

It is advisable to examine all woodwork in the spring and early summer for the presence of new flight holes or tell-tale dust, and to go on doing it year after year, because the life cycle of the beetles has been known, for various reasons, to take as long as three years ; furthermore, there is always the risk of new infection.

So far we have discussed remedial treatment ; now come attempts at prevention. These consist of very thoroughly brushing cracks, open joints, rough surfaces and sinkings in carvings, with the fluid. This will either deter egg-laying or ensure that the grub's first meal is also its last.

Neglect of woodwork is the greatest friend of the wood borer and there is one further precaution you can take : that is, apply a good polishing wax at regular intervals and apply it where it will not show, as well as where it will. Wax is the proper food as well as the best polish for woodwork and not only does a smooth, polished surface look beautiful, it also deters egg-laying beetles. Moreover, by feeding the wood, it prevents many of the dangerous cracks forming, particularly when there is central heating, which, by lowering humidity, over-dries and cracks even the best-seasoned furniture.

I am sometimes asked : should the flight holes be filled with plastic wood to prevent fresh infestation ? I would say no. In all probability nature warns a beetle not to lay her eggs in a treated area ; if nature fails, why should you supply the warning ? From your point of view, it is best that Mrs. Beetle should lay her eggs in the area you have already poisoned !

I am a sworn enemy of "making up" or mucking of damaged corners and carvings with plastic wood, but there is one purpose in connection with flight holes where I think that, used in the right colour, it serves a useful purpose, without spoiling appearance. That is in filling a moulding, carving or corner which, by reason of honeycombing by wood borers, is so friable that it is likely to be broken off. In such a case, it is no use wiping the filler over the surface ; to do the job properly it is necessary to press it home hard with a piece of wire or small instrument, just like the dentist does when filling your tooth.

People sometimes state that their furniture has been attacked by Death Watch beetles, but conditions in the average house render this most improbable. Death Watch beetles, which get their popular name from the curious ticking sounds which the adults make, particularly during the mating season, are slightly larger members of the family to which furniture beetles belong. They confine their indoor depredations almost entirely to old and heavy roof timbers under conditions where damp or lack of ventilation, or the two combined, also render fungal attack likely. In fact the beetle and fungal attack often occur in the same timbers. The only time I have seen Death Watch beetle in furniture was in an old oak table which was stored in a damp wooden shed, the timbers of which were heavily infested.

Treatment is the same as for *Lyctus* and furniture beetle, but where discolouration is no disadvantage, creosote is effective and inexpensive.

EDWARD H. PINTO.

## The Source of a Lowestoft Decoration

IT is not usual to connect the decoration on Lowestoft porcelain with any of the better-known sources of ceramic inspiration in the XVIIth century, and so far as I am aware it is only occasionally possible for such a derivation to be indicated. Most of the ware seems to have been decorated either with frank copies of other factories' Oriental designs and floral groups, or with highly individual subjects of the painters' own invention.

The particular example to which I wish to draw attention is one of the more interesting of the Birth Tablets, that of "Samuel Wright. Born January 30th 1775." This tablet was in the F. A. Crisp collection at one time, and later in that of Mrs. Colman. In April, 1948, it was amongst some of the Colman pieces sold at Sotheby's and made £44.

It was described in the *Crisp Catalogue*; later in a paper by Mr. Kiddell before the English Porcelain Circle; and lastly in the Sotheby catalogue of the Colman sale, but in no instance is the source of the decoration on the reverse side given. This side of the tablet has a horned-looking group of a man and woman, in contemporary costume, standing by a fence. The woman is gesticulating backwards with her left arm, and the scene, with its amusingly drawn faces, seems to indicate some domestic crisis.

Actually it owes its origin, either directly or indirectly, to a source no less exalted than an engraving on page 231 of *The Ladies' Amusement* (3rd ed.), where it is signed *J. June sculp.* The same subject is known on Bow porcelain as a transfer engraving, but in the Lowestoft version it is, of course, painted. An illustration of the Bow engraving is shown in Mr. Cook's *Life of Robert Hancock*, in connection with item 72, and an illustration of the painting on the Birth Tablet is shown opposite page 13 of the *Crisp Catalogue*.

It cannot be decided whether the Lowestoft artist was working from a Bow version or from the original engraving, and the point is not important. But I feel that credit should be given to the Lowestoft factory for such a laudable attempt, however short it may fall of the original's elegance.

F. SEVERNE MACKENNA.

• • •

## COLLECTORS' PROBLEMS

*Enquiries must contain the fullest information and be accompanied, when possible, by a drawing or photograph.*

Sir,—I was fired by the article on "the Wood Family of Burslem" in the March copy of APOLLO to find out what happened to Jonathan Leek and his family when they emigrated to Australia.

It appears that he came out in the brig *Recovery* to Sydney in 1819, followed by his wife in the *Mary Ann* three years later and his six children in 1825. He set up as a "potter and brickmaker" in Market Lane, off Elizabeth Street, Sydney, and is shown at this address and as a potter in the N.S.W. Directory as late as 1840. There is an interesting mention of him in the N.S.W. Gazette for 1820, when he was commissioned by the Government to make a plaster cast of the head of one Martin, a bushranger, after execution. So far as I can discover, his wares in Australia have not been recognised and none of his family continued the business, but he takes his place as one of the early "free settlers" in Australia who helped to found the commercial prosperity of the sub-continent.

Yours truly,

H. J. S. Banks (Commander, R.N.)  
New South Wales.

### CLOCK BY THOMAS BROWN OF BIRMINGHAM

G.B. (Coventry). Two clockmakers by this name, both Birmingham men, are recorded. One, of Moat Row, was working in 1781, and the other, of the Bull Ring, from 1781 to 1801. Both were known as watchmakers. A watch with silver cock is recorded by Britten for the latter. The date of your longcase clock, therefore, must be from the last quarter of the XVIIth century. This is also confirmed by the description of the mahogany and oak case. With regard to the value, it is impossible to assess without seeing the clock—most of these types of late longcase clock seem to have an auction value of £15 to £50.

### WALNUT STUART CHAIR

H.C.V. (Crosby). The repair to your chair should be in walnut. It is impossible to say from the information you submit if the beech seat frame is original or a repair. There was always a tendency to use odd bits of wood in construction that did not match, and beech could therefore have been the original seat.

### MAGENTA-GROUND VASES

J.E.C.F. (Birmingham). A pair of large vases with "magenta" ground and rich conventional gilding; rectangular reserves with

costume-scenes of a wedding and a christening; sprays of flowers on the reverse. Marked with various numerals and letters impressed.

Your very excellent coloured sketch conveys a good idea of the vases and enables us to state definitely that they are not antique within the meaning of the word. They cannot possibly be of earlier date than mid-XIXth century and are most probably of Spanish or French manufacture, certainly not English. Even if we were able to do so in this case, we cannot attempt to suggest valuations of objects submitted to us, but it may be stated conclusively that your vases possess the value they may merit as decorative objects; they have none as works of art or antiquity. We are particularly sorry to disappoint you in this respect. We think your best course would be to arrange with an auctioneer of repute to include them in a sale, with or without a reserve. They would certainly attract buyers, but not amongst those who are connoisseurs of old porcelain. They will be bought solely for their decorative merits, which are considerable.

S.



Dear Sir,—Can you give me any information about the quaint figure of which I enclose a photograph? The height of the figure is 3 ft. 6 in. and is painted in oils on an old oak panel, half an inch thick. The under skirt, frilled and ruched from neck to feet with appliquéd embroidery at the feet, is coloured cream. The outer skirt, with open work embroidery, is shaded green and the overall garment is dull ebony, the sleeves edged with white lace ruffles and secured at the waist with yellow ribbon, matching ribbon on the arms. The shoes are yellow and the fan has cream sticks with the web in pink. I should be grateful for information of the period, purpose or use of these figures.

Yours truly,  
PERCY H. BRANT,  
Birmingham.

Editor,  
APOLLO.

### MINIATURE BIBLES. THE "MITE" (NEW TESTAMENT)

W.M.B. (San Francisco) and other correspondents. The very small Bible enclosed in a silver locket with a magnifying glass front was published by the Oxford University Press, who also published the complete Bible in the same manner. Your copy is the New Testament and is known as the "Mite." The description given it as the "World's Smallest Bible" is probably correct. There appears to be a considerable number of copies still in circulation and they are of no particular commercial value.

The very minute letterpress and engravings were reproduced by mechanical methods and no exceptional craftsmanship was required or special tools needed for the production of the edition.

### TENIERS

M.E. (Blackpool). As far as can be told from the photograph, it appears very unlikely that this could be from the hand of Teniers; it is almost undoubtedly a copy, or by an artist working in the Teniers style. Certain aspects of the picture make it seem likely that the painting is of early XIXth century date, and not from one of the XVIth and XVIIth century copyists.

Dear Sir,—I have an old bracket clock by I. L. Voggt, Straubing, and would be obliged if any of your readers can give any information about this Bavarian clockmaker. It has striking and chiming movements and a dial indicating the day of the month.

Yours faithfully,  
F.C.N.B.

## SALE ROOM NOTES & PRICES

BY BRICOLEUR

**PICTURES.** Christie's sale of May 19th included a Canaletto canvas, "The Doge's Palace, Venice," with gondola and figures, 24 in. by 38 in., which brought 720 gns. A set of four Venetian views by Marieschi, including one of a Fête Day on the Grand Canal, about 14 in. by 22 in., 360 gns. A typical Spencelash small panel, 8½ in. by 6½ in., "Fortune in a Teacup or Very Nice Too," was sold at 110 gns. A van Streck Still-Life of fruit made 50 gns., and "The Shell Gatherers," by Pauletti, 40 gns. A flowerpiece by van der Ouderaa, 1872, "A Red Rose," 85 gns.; and a pair of woody river scenes with figures and animals by Calame, 270 gns. Sporting pictures included "Full Cry" and "The Death" by Sartorius, signed and dated 1819, 100 gns. the pair; J. Hardy, jnr., "The Day's Bag," 12 gns. Another by the same artist, "Dogs and Dead Game," 30 gns.; and a Tillemans pair, "The Meet" and "Full Cry," 52 gns. A set of four fox-hunting coloured engravings by C. Hunt after Pollard, with two others, made 42 gns. With the modern pictures was one by Sir William Orpen, "Sunlight," 43 in. by 35 in., 130 gns.; and a portrait of Herbert Jones by the same artist, 32 gns. A picture by Sir Alma Tadema, 1873, "Wine," had been exhibited at the Royal Academy, 1873, and now brought 30 gns.

Sotheby's sale of May 24th included a number of pictures by modern artists. "A Landscape in Wales" by J. D. Innes, exhibited at the Camden Town Group Exhibition, Leicester Galleries, 1930, made £115. A view of Chepstow Castle in early morning, by the same artist, and a landscape, both drawings by the same artist, brought £32. A Derwent Lees, "A View of Oldbourne," made £42, and a still-life by Sickert, signed, 19 in. by 23 in., exhibited at the Sickert Exhibition held at the National Gallery in 1941, £75. A landscape scene, with cliffs, by J. B. C. Corot, signed, 12½ in. by 9½ in., made £55. A Vuillard picture, "Mid-day: a landscape with figures and buildings" (1899), 19 in. by 25 in., £90; and a Jules Pascin composition, nudes in a landscape, £42. A Duncan Grant portrait of a lady, three-quarter length, 32 in. by 22 in., from the collection of Richard Wyndham, £16.

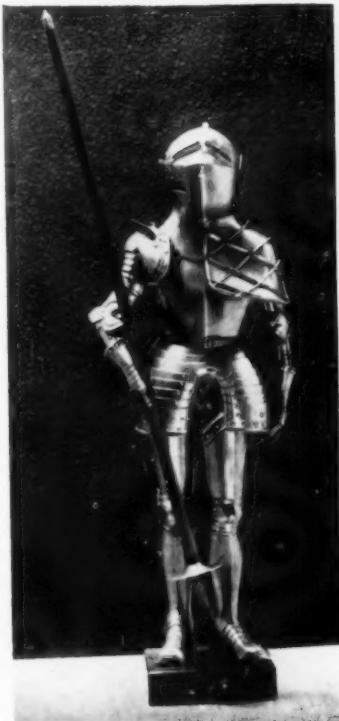
A Cooper Henderson, of the State Coach of the Duchess of Cambridge, signed with a monogram, made £62; a Landseer of a St. Bernard dog lying on a jetty, £7; and a portrait of Miss Knightley of Fawsley, by F. Cotes, £50. A good Constable drawing of Langham Church, Suffolk, 6½ in. by 4½ in., from the collection of Hugh Constable, made £92. A Birket Foster drawing of a landscape with a windmill, signed with a monogram, 4½ in. by 7½ in., £12. A drawing by Georges Rouault, studies of three clowns (1904), 8 in. by 11 in., made the excellent price of £240. Two Matthew Smith drawings, "Still-Life, with fruit" and "Composition of Figures in a landscape," both signed, made £26 and £18 respectively. A Constantin Guys drawing, a conversation piece at Tivoli, pen and wash, 6½ in. by 9 in., brought £21. Studies for sculpture by Henry Moore (1937), 11 in. by 7 in., £14.

The most important picture in a later sale was the large family group of the Capell family by Cornelius Johnson. This picture, painted about 1640, showed the first Baron Capell, M.P. for Herts in the Short Parliament and beheaded in 1648, with his wife and children on a terrace, with a view of the formal garden at Hadham in the background. It measured 63 in. by 102 in. wide, and brought £2,100. A Jan Steen in the same sale, of an interior with two women smoking, a young girl cutting tobacco for her pipe, signed in full, 11½ in. by 9½ in., £200. A still life by W. Kalk, with a wine-glass, a Delft bowl and fruit, 26½ in. by 24½ in., £165, and another still life of flowers and fruit attributed to Fyt, £75. Two pictures sent for sale by Mrs. Borenius were a School of Fra

Angelico panel, "St. Jerome and the Merchants," £160, and "A Youth standing by a table," School of Caravaggio, £125.

A sale at Robinson and Foster's on June 8th included a picture by V. der Paredes, "The Greeting," which brought £65 2s. A French School canvas, "The Pet Bird," made £31 10s. In an earlier sale a Zurbaran picture of St. Anthony, £48 6s., and the Holy Family, an Italian School panel, £39 18s. At Phillips, Son and Neale a flowerpiece by F. X. Wolf made £52, and two landscapes by B. W. Leader, R.A., £42. At Knight, Frank and Rutley's country sale, held at Balcombe, Sussex, a pair of French pictures, School of Lancret, made £125, and a portrait of an Elizabethan lady, after Buse, £25.

**FURNITURE.** Christie's sale of May 18th included an Adam satinwood and giltwood cabinet, 59 in. wide, with the doors painted in the style of Watteau. This unusual piece brought 180 gns., and a Queen Anne walnut bureau cabinet with panelled doors in



A model suit made for the tilt in the style of the German tilting suit.

(Wallis & Wallis)

the upper part and secretaire below, only 38 in. wide, 140 gns. A Queen Anne walnut cabinet with a fall-down front forming a secretaire, and panelled doors above, 44 in. wide, 80 gns.; and a Georgian mahogany kneehole desk with three drawers in each pedestal, 37 in. wide, 130 gns. With the oak furniture was an English refectory table with slender baluster legs, 8 ft. long, sold with a pair of oak stools, 70 gns. A James I oak Court cupboard carved with conventional ornament and partly inlaid with a formal

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## A P O L L O

flower design, 58 in. wide, 60 gns. A Welsh oak dresser with two open shelves, 52 in. wide, 20 gns.; and an oak gate-leg table with oval top, 14 gns. A good set of six Chippendale mahogany dining chairs with waved top rails and vase-shaped splats, brought 190 gns. in a later sale. A set of six Regency mahogany chairs and a pair of armchairs with reeded frames and X-shaped backs, 150 gns. A mahogany wing bookcase of Chinese Chippendale style, 68 in. wide, 125 gns., and a Georgian mahogany wing secretaire bookcase, the panelled doors carved with the Prince of Wales plumes, banded with satinwood, 8 ft. 2 in. wide, 135 gns.

When fineness of quality is combined with smallness in size in Queen Anne walnut furniture, it is very difficult to guess how far the bidding may go. A rare Queen Anne burr-walnut dressing-table, only 22 in. wide, made £1,250 at Sotheby's on May 19th. It was in two parts, with a mirror above and the lower portion with a sloping front and cabriole legs carved with shells. A lot in the same sale was of the opposite extreme in size. This was a fine George II wing settee, with a very deep seat and back covered in red leather and raised on cabriole legs, no less than 9 ft. 6 in. wide. This was "passed" without a bid being made, but a pair of similar mid-XVIIth century settees, with the more convenient measurement of 6 ft. 6 in., brought £340. These had been sent for sale by the Earl of Wilton, whose property also included a pair of French Empire stools, with gilt X-shaped supports, 25 in. wide, £170; a Regency mahogany knee-hole writing-table, of somewhat unusual Carlton House type, 5 ft. 3 in. wide, £160; and a set of four early Georgian carved wood and gilt candelabra, with trumpet-shaped tops supported on female caryatid figures, 4 ft. 6 in. high, £260. An unusual lot, in another property, was a pair of Regency mahogany sofa-tables, which could be joined to make a larger dining-table. Each of these was 3 ft. 8 in. wide, and £120 were paid for them. Eight Hepplewhite mahogany dining-chairs, with shield-shaped backs, not a set but nearly matching, brought £175; and a mahogany dining-table, on tapering legs, 9 ft. 7 in. long when fully extended, £38. A satinwood bureau bookcase was sold, reputed to have belonged to Horace Walpole at Strawberry Hill. This cabinet, illustrated in *The Dictionary of English Furniture*, Vol. I, p. 144, brought £230.

In another sale, a Georgian mahogany wing secretaire bookcase, with Gothic glazing bars, 8 ft. 9 in. wide by 7 ft. 3 in. high, brought £760. The value of bookcases is perhaps less affected by size than is other furniture. A semi-circular mahogany table, *circa* 1830, and of the type used in front of a fireplace for drinking parties, 8 ft. wide, made £150—a remarkable price; and a pair of Adam mahogany armchairs, with oval backs and typical carved decoration, £230. A George III small mahogany secretaire cabinet, with a light marquetry of floral sprays, 28 in. wide, £300; whereas a William and Mary marquetry cabinet (without provision for writing) of unusual quality, 44 in. wide, £42. This is another example of the present small demand for XVIIth century furniture.

At Phillips, Son and Neale's a set of eight Chippendale design mahogany dining chairs brought £82; a Regency satinwood and inlaid sofa and games table, on end-supports, 42 in. overall, £62; and a set of four mahogany coffee tables on spindle supports and the tops decorated with prints, £44. At Knight, Frank and Rutley's country sale at Branbridge Forest, Balcombe, a Georgian mahogany wardrobe, converted for hanging, 4 ft 3 in. wide, made £40; another of similar type in inlaid mahogany, the same price; and an XVIIth century mahogany bow-fronted chest of drawers, 3 ft. 6 in. wide, £35. A Sheraton inlaid serpentine pembroke table, 30 in. wide, £34; and a Regency inlaid mahogany sofa table, £38. A Sheraton serpentine mahogany sideboard with turned ivory knobs, £170; a set of twelve Hepplewhite design mahogany elbow chairs, £140; and an XVIIth century mahogany three-part dining table with "D" ends, £130. At Robinson and Foster's, a set of twelve Chippendale mahogany dining chairs, including two arms, made

£90 6s.; a Georgian mahogany and inlaid bookcase, 4 ft. 3 in. wide, £37 16s.; and a mahogany tallboy, 3 ft. 6 in. wide, £42. This latter price was a good bid, as for some reason or other the value of tallboys seems to have decreased in the last twelve months.

At a sale held by Henry Way and Son at Freshwater, a Sheraton mahogany serpentine chest of drawers made £62; a Queen Anne walnut toilet mirror, £34; and a Hepplewhite mahogany draw-leaf table, £46. At another country sale held by Rowland Gorringe at The Old Rectory, Newick, an important Queen Anne walnut bureau bookcase was sold for £240; an XVIIth century mahogany two-tier dumb-waiter, £30; a Sheraton mahogany sideboard, £90; and a Chippendale open armchair, £84.

**FRENCH FURNITURE.** Eleven Louis XV giltwood fauteuils covered in floral gold damask, made 370 gns. at Christie's; a pair of Louis XV giltwood console tables with marble tops and scroll supports, 25 in. wide, 82 gns. A Louis XV-XVI kingwood commode, 45 in. wide, 32 gns.; a Louis XV-XVI marquetry circular table with a sliding panel enclosing four small drawers and an open shelf, 14½ in. diam., 70 gns. A *transition* parquetry work table with a kidney-shaped shelf, 34 gns.

**SILVER.** An outstanding lot in Sotheby's sale of June 1st was a Charles II octagonal toilet box, engraved in conventional style with an all-over design of chinoiseries within borders of flowerheads and berried leafage, maker's mark "W.F.", knot above, 1683, 43 oz. 9 dwt., for which £600 were bid. A George II sugar bowl and cover, by John Newton, 1742, engraved with armorials, 10 oz. 12 dwt., £110; and a parcel-gilt cream boat by Paul de Lamerie, 1744, with oval body engraved with floral sprays and *rocaille* ornament, 5 oz. 5 dwt., £68. An early George I oval tobacco box, engraved with a contemporary monogram in a scrolling cartouche, by Edward Cornock, 1714, 4 oz. 11 dwt., £85. A George II tea kettle, with inverted pear-shaped body engraved with armorials, the stand with tripod legs, by Phillip Bruguier, 1755, 56 oz. 4 dwt., £30. A good pair of George II sauceboats, of interesting design with wavy rims and shell-pattern feet, by Charles Hillan, 1740, 32 oz. 14 dwt., £95.

A pair of large silver-gilt strawberry dishes, engraved with crests, *circa* 1816 and possibly of Scottish provincial origin, 36 oz. 16 dwt., made £105. These had belonged to Admiral Viscount Exmouth (1757-1833), who directed the attack on the Bey of Algiers in 1816. The Bey had violated the treaty for the abolition of slavery, but, after Exmouth's successful operation, he delivered up some three thousand persons, mostly Italians and Spaniards, who had been held in slavery. This victory was felt throughout Europe to be Christian rather than English, and the officers serving under Lord Exmouth presented him with plate to the value of £400 guineas. The two strawberry dishes presumably formed part of this gift.

A heavy George II salver, with a "Chippendale" border, by John Tuite, 1733, 21 oz. 12 dwt., made £52; and a pair of small salvers, by Henry Morris, 1746, 33 oz. 10 dwt., £45. A William and Mary caudle cup and cover, maker's mark "I.C." over a star, 1690, 18 oz. 4 dwt., £230. Twelve Queen Anne three-pronged table forks, engraved with the Royal Cypher within the Garter surmounted by a crown, by Thomas Spackman, Lewis Mettayer, and William Paradise, 1710 and 1713, 22 oz. 8 dwt., brought £95. A small coffee pot of 1730, by Edward Feline, 16 oz. 12 dwt., £110. Anderson and Garland, of Newcastle-upon-Tyne, sold a set of early English type table silver, London marks, 1897, with a gross weight of 222 oz., for £90; a modern salver with moulded border, 26 oz., £15 10s.; and a plain oval teapot, 1799, 15 oz. 5 dwt., £11. Silver sold by Phillips, Son and Neale included a George II circular waiter by Phil. Bruguier, 1752, 87 oz., £98; a George IV squat, flat-fluted, three-piece tea service, 1820, 39 oz., £54; and a pair of silver Corinthian column, three-light candelabra, 19 in. high, £54.

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## SALE ROOM NOTES AND PRICES

**WELSH PORCELAIN.** It is evident that there is an increasing number of collectors of British and Continental porcelain, and the value of rare pieces is still steadily rising. An important collection of Swansea and Nantgarw was sold at Christie's on May 18th. This included a Nantgarw dessert service comprising twenty-four pieces, the plates impressed "Nantgarw C.W.," finely painted in colours with figures in rural landscapes, birds, flowering trees, etc., the borders of the plates modelled in low relief with foliage, for which 600 gns. was paid. Part of another Nantgarw dessert service, of sixteen pieces, eight similarly marked, painted with bouquets, fruit and insects, fetched 105 gns.; another dessert service of nineteen pieces, similarly marked and decorated, 170 gns. A pair of Nantgarw two-handled circular tureens, covers and stands modelled with scrolls and foliage in low relief and painted, one impressed "Nantgarw C.W.," 56 gns.

The Swansea porcelain included two dessert services, one with slightly waved and gilt borders, decorated with detached sprays of roses in colours, consisting of twenty-one pieces, some impressed "Swansea" and crossed tridents, 92 gns.; and the other service of twenty-eight pieces, all with the impressed mark, also 92 gns. A pair of Swansea square jardinieres, modelled with female masks, painted with flowers and with turquoise and gilt borders, 7 in. square, the covers marked "Swansea" in red, 140 gns. A set of three Swansea two-handled vases with gilt swans' head handles and painted flowers, about 12 in. high, 38 gns.; and two Swansea jugs, painted with flowers, 6½ in. and 5½ in. high, 22 gns.

**ENGLISH AND CONTINENTAL PORCELAIN.** A Crown Derby dessert service with "Views in Great Britain, Germany and Italy," comprising thirty-five pieces, brought 205 gns., and a Crown Derby tea service similarly painted with "Views in Great Britain and on the Continent," comprising forty-four pieces, 125 gns., at Christie's sale of May 18th. A Rockingham dessert service consisting of thirty-six pieces painted with figures in river landscapes, 140 gns. A pair of Chamberlain's Worcester large two-handled vases, covers and stands, elaborately modelled with foliage and painted with figures and classical buildings, 19½ in. high, 150 gns. Chelsea examples included six circular plates modelled with scrolls and painted with exotic birds, red anchor mark, 125 gns.; and a pair of shell design sauceboats, 65 gns.

Sotheby's dispersed Lord Hastings' collection of Meissen porcelain birds on June 6th; the sale arousing great interest owing to the variety and quality of the specimens. Many were by the great German modeller, J. J. Kaendler, who was chief modeller at the Meissen factory from 1731.

The highest bid was one of £1,350 for a life-sized model of a vulture by Kaendler, *circa* 1734. This measured 23½ in. high, and was especially rare, not only as a model but in that it was painted in brilliant colours. The sale of a similar bird is recorded at the Johanneum Sale of 1919. A pair of Kaendler figures of jays, also painted in colours, 13 in. high, made £520; and two Kaendler figures of cranes brought £120 and £150 respectively. An interesting pair of Meissen eagles, perhaps by Kirchner, were probably inspired by Japanese figures of eagles in Augustus the Strong's collection. These were 22 in. high, with traces of the original lacquer decoration, marked with crossed swords in green, and brought £820. A pair of XVII-XVIIIth century Japanese models, of similar size, brought a good deal less than their European copies—£75.

A Meissen figure of a parrot perched on a tree-trunk base, *circa* 1741, by Kaendler, 8 in. high, brought £640; a powerfully modelled vulture, in the white, 26½ in. high, £170. A parakeet, with attractive green and yellow feathers, 13 in. high, £480; a spotted woodpecker, also in colours, 10½ in. high, £290; and two smaller Kaendler models of kingfishers, in colours and 8½ in. and 8¾ in. high, £260 and £340 each.

The Dresden models, which in the eyes of porcelain collectors lack the distinction of the wares of the neighbouring but earlier factory at Meissen, brought correspondingly lower prices. A pair of Dresden canaries, in colours, and perched on tree-stumps, made £18; two thrushes, with well-defined brown markings, on rock-work bases, 5 in. high, £12; and a good pair of Dresden ducks, coloured, 12 in., £55. Two large monkey figures, one from Chelsea-Derby, after a model by Kirchner, 18 in. high, made £105; and a Dresden example in white with flesh colours, 18 in., the same price. A baboon, leaning forward and eating an apple, 27 in. high, £32.

**ENGLISH POTTERY.** Amongst the Ralph Wood examples sold in the Miller collection at Sotheby's on May 23rd was a rare group known as "The Flute Player," of a shepherd and shepherdess, 9½ in., bringing £115. Other Ralph Wood figures were "St. George and the Dragon," in manganese, grey and green, 11 in., £60; and a figure of a shepherd called "The Lost Sheep"—a youth with a sheep slung over his shoulder, 8½ in. high, £66. These are, of course, dealt with by Mr. Frank Partridge in his authoritative monograph on the English potter. A white Ralph Wood figure of the "Orator," 9½ in. high, with another figure, made £12; and a stag and a doe, on hollow green-glazed bases, 6 in., £70. A large Whieldon cat, with a rat in its mouth, in mottled manganese glaze (faulty), 8½ in., £36. A Whieldon cow milk-jug, mottled manganese markings, 4½ in., £52; a Whieldon Toby jug, in green coat, 9½ in., with another similar, 11 in., £58. A Whieldon marriage caddy, with bust portraits in relief symbolic of Plenty, inscribed "Abraham Randell 1779," 5½ in., with a small Whieldon figure, £13. A Wedgwood teapot, impressed with basket-work, with five Whieldon plates, each with a different pattern, £18. A rarer piece was a solid agate figure of a cat, with brown bead eyes and brown veinings, *circa* 1745, 5 in. high, which brought £115; and a solid agate pug dog, the eyes and muzzle picked out with brown dots, 2½ in., £78. A Little blue teapot with crabstock handle and spout, 4½ in., £28; and a salt-glaze teapot, with coloured decoration in Chinese famille-rose style, 8½ in., £11. Lambeth Delft specimens included an armorial vase, with the arms and motto of the Apothecaries' Company, 11 in., with a charger with embossed centre, £36; and a pill slab, also with the arms of the Apothecaries' Company, 10½ in., with a Lambeth plate dated 1685, 8½ in., £30.

**ARMS AND ARMOUR.** Wallis and Wallis' periodic sales of antique European armour and weapons are followed with interest

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have received instructions to catalogue and Sell by Auction as above. **On View** at the Cheetah Town Hall on Tuesday, 4th July, from 10 a.m. until 4.30 p.m. by Catalogue only. (Price 6d. each.)

**Note.** The Third and Last Sale of the Antique Furniture, etc., belonging to this estate will be announced shortly.

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by collectors of this branch. At a May sale, held at Lewes, a model suit of armour made for the tilt, approximately 2 ft. 6 in. high, after the style of a German tilting suit, brought £40. (See illustration.) A Spanish fowling piece by Ve Aquire, of 1824, inlaid in silver, made £12; a pair of fine quality duelling pistols by Westley Richards, which had their cases and all accessories, £13; and a steel Highland pistol by Murdoch, with highly engraved silver frame, £12. A pair of flintlock pistols by Barnett, the last of the gunmakers of the Minories, London, *circa* 1790, £11.

**TAPESTRIES.** Most of the tapestries woven with Teniers subjects are documented and illustrated by H. C. Marillier in *English Tapestry of the XVIIIth Century*, and a Brussels late XVIth or early XVIIth century version of "The Fish Stall," measuring 11 ft. 3 in. high by 14 ft. 6 in. wide, illustrated by Marillier, was sold for 125 gns. at Christie's on May 25th. A good deal of the value of tapestries is affected by the borders—sometimes borders have been cut or reduced in size—but the present panel was enclosed by a frame-pattern border of formal foliage. An Aubusson panel with a coat-of-arms with grotesque animal supporters, and the border with scrolls and medallions, 11 ft. by 9 ft., made 62 gns.; and a large Aubusson tapestry carpet, 23 ft. 6 in. by 16 ft., with a central medallion and stems on a red ground, 72 gns.

A set of four Gobelins panels were sold at Sotheby's in May. These were signed by Pierre-François Cozette, who was employed at the Gobelins from 1735-1794, and were woven with mythological subjects. These brought £720, and three panels of mid-XVIIth century Aubusson tapestry woven with children at play, £120. An early XIXth century Aubusson panel, of Gothic-Romantic inspiration, 10 ft. 9 in. by 6 ft. 11 in., made only £18; six panels of Flemish verdure tapestry, the largest 10 ft. 2 in. by 4 ft. 6 in., £34; and a Flemish XVIIth century panel woven with a mounted warrior receiving homage from a queen, 8 ft. 4 in. by 8 ft. 1 in., £20.

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